

*Ramph.
Eng. Lit.
Hist.
D*

Examination of two English Dramas:

"The Tragedy of Mariam" by Elizabeth Carew; and
"The True Tragedy of Herod and Antipater: with
Death of faire Marriam", by Gervase Markham,
and William Sampson.



Inaugural-Dissertation

zur

Erlangung der Doktorwürde

bei der

philosophischen Fakultät

der

Albertus-Universität zu Königsberg i. Pr.

von

Arthur Cyril Dunstan

aus Liskeard.

Königsberg i. Pr.

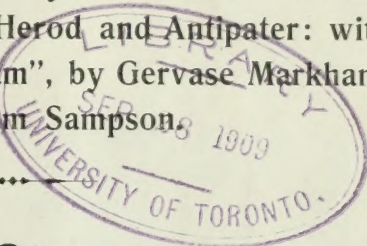
Hartungsche Buchdruckerei.

1908.

UNIVERSITY OF TORONTO



3 1761 00813741 6



Gedruckt mit Genehmigung
der philosophischen Fakultät der Albertus-Universität
zu Königsberg i. Pr.

Referenten: Prof. Dr. Kaluza.

Prof. Dr. Meissner.

Prof. Dr. Schultz-Gora.





A general survey of all dramas dealing with Herod and Mariamne has been given by Landau (*Die Dramen von Herodes und Mariamne. Zeitschrift für vergleichende Literaturgeschichte*, ed. Koch. Neue Folge Bd. VIII und IX. Weimar 1895/96), and three English dramas founded on the same story, viz. Massinger's *Duke of Milan* (1623), Fenton's *Mariamne* (1723), and Stephen Phillips' *Herod* (1901) have been discussed by W. Grack in his „*Studien über die dramatische Behandlung der Geschichte von Herodes und Mariamne in der englischen und deutschen Literatur.*“ Königsberg 1901. Further a drama by Boyle, „*Herod the Great*“ (printed 1694) has been treated by Siegert in „*Roger Boyle, Earl of Orrery*“ (Wien und Leipzig, 1906).

Of the dramas by Elizabeth Carew (printed 1613) and by Markham and Sampson (printed 1622), very few copies exist, with the result that they have not yet been fully examined. Landau has little to say of the drama by Markham and Sampson, and was unable to read more than the opening passage of Elizabeth Carew's drama. Grack and Siegert were unable to obtain copies of these works. These dramas however deserve consideration, because they are the earliest English dramas treating the story of Herod and Mariamne. They are also particularly interesting because of their form. It seems to have escaped everyone's notice that Elizabeth Carew's drama with

its Chorus, its Nuntio, its division into five acts, its observation of the unities, its lack of action, its very long exposition, its lack of comic scenes, etc. is one of the most, if not the most, regular of all English Classical dramas.

The writer in Chambers' Cyclopaedia of English Literature (Vol. I p. 490) contents himself with calling it "a long-winded poem". Little more is found in the Dictionary of National Biography (Vol. IX p. 64), where it is called "a tedious poem" and in Ward, English Dramatic Literature (Vol. III p. 15). Further there is doubt concerning the authorship and the date of composition of the drama.

The drama by Markham and Sampson, on the other hand has nearly all the characteristics of the so-called Romantic drama. This has not yet been discussed (except very shortly by Landau). The Dictionary of National Biography (Vol. 36 pp. 166/8, Vol. 50 p. 233) only mentions the work, and gives as its source Josephus "Antiquities of the Jews" Books 14. 15.

In the following pages both dramas are discussed, and their relation to the other English dramas dealing with the story of Herod and Mariamne is shewn. Since these dramas are interesting, I intend to publish the text of them elsewhere.

The Source of the Dramas.

The source of both dramas is Josephus. Josephus has left two versions of the story, viz. in his "Jewish War", and in his "Jewish Antiquities". Markham and Sampson state three times that the source of their drama is Josephus' history. They state it on their title-page, in the "Printer's Epistle", and in the Prologue. It will be seen that the "Jewish

Antiquities" has been principally used in the case of both dramas, though the drama by Markham and Sampson has borrowed from the "Jewish War".

A short account of the story of Herod and Mariamne according to Josephus has been given both by Landau and by Grack. Since however our dramas treat different parts of the story it will be necessary to give these parts as Josephus relates them, in order to see how our dramas use this matter. The two accounts by Josephus vary in detail, as far as the death of Mariamne. After this point however the narratives become more similar. It will be necessary therefore to separate the versions to this point and afterwards we may combine them.

Jewish War.

Herod has killed Hyrcanus the grand-father of his wife, Mariamne, and her brother Aristobulus in order to make his throne secure. For this reason Mariamne begins to hate Herod and to insult his mother and sister. For the sake of revenge Herod's mother and sister accuse Mariamne of unchastity, and state that she has sent her portrait to Antonius with adulterous intent. Soon after this Herod is obliged to visit Antonius, so he leaves Mariamne to the charge of Josephus his brother-in-law, whom he secretly orders to kill Mariamne if he should not return. He does this because he does not wish anyone to obtain Mariamne after his death. Josephus reveals the secret to Mariamne to prove Herod's love for her. On Herod's return Mariamne upbraids him. Herod believes that the fact that Josephus has betrayed the secret is a proof that Josephus has persuaded Mariamne to be false to her husband. Herod's sister makes use of this opportunity to

revenge herself on Mariamne for the insults which she has suffered at her hands, and accuses her before Herod who orders both Josephus and Mariamne to be executed.

Jewish Antiquities.

Mariamne's mother Alexandra, and her brother Aristobulus in fear of Herod make preparations to flee to Cleopatra. Knowing that they are watched they have resort to a stratagem. They have two coffins made with the intention of making their escape in these. Their stratagem is however betrayed to Herod. He pardons the offenders and promises them protection. As a sign of his favour he creates Aristobulus High Priest. After the lapse of a year Herod causes some servants to drown Aristobulus whilst he is bathing. Herod pretends that the death of Aristobulus is accidental, he pretends to mourn and arranges a costly funeral for him. Herod however is unable to deceive Mariamne and Alexandra. The latter informs Cleopatra of the events, and Cleopatra persuades Antonius to summon Herod to answer for the death of Aristobulus. Herod goes to Antonius having intrusted his kingdom to his brother-in-law Josephus, with the command to kill Mariamne should he not return. Herod cannot bear to think that another man may possess his wife. Josephus reveals Herod's secret order to Mariamne to prove Herod's love to her. On Herod's return Mariamne upbraids him for his cruelty. Herod suspects that Mariamne has a guilty intrigue with Josephus, and listens to Salome's accusations. He executes Josephus, imprisons Alexandra, whilst Mariamne falls into disfavour. Herod now begins to fear his relatives, and therefore kills Hyrcanus, Mariamne's grandfather.

In the meantime Antonius has been defeated by Octavianus off Actium, and has committed suicide. Herod fears that Octavianus will revenge himself on the friends of the dead Antonius and so goes to meet him. During his absence he leaves the government in the hands of his brother Pheroras. He gives Mariamne and Alexandra into the charge of his treasurer Joseph and Soemus, with the command to kill both women should he not return. Herod shews a bold front to Octavianus, defends his friendship with Antonius, and so pleases Octavianus that the latter offers him his friendship. Soemus, on receiving presents, betrays Herod's secret command to the two women. Mariamne receives Herod coldly on his return, and Herod gradually becomes cool towards her. Mariamne insults Herod's mother and sister because of their low birth. There arises a great hatred between her and the king's relatives. Mariamne now accuses Herod of having killed Hircanus and Aristobulus. Salome bribes a cup-bearer to bring Herod poison saying that it is a love-potion from Mariamne. He announces at the same time that it is a poison. On the rack the cup-bearer confesses that Mariamne is displeased because Soemus has told her something. Herod at once suspects an intrigue between Soemus and Mariamne, and Soemus is executed, and the Queen is condemned to death. On hearing the sentence Alexandra, in fear for herself, begins to accuse her daughter. Mariamne refuses to answer the charge, and goes in silence to death. Josephus says that Mariamne has only one failing — she has no moderation, and is quarrelsome.

As soon as Mariamne is dead, Herod's love for her revives. He cannot believe her dead, and becomes insane. Alexandra seizes this opportunity

to attempt to secure the throne. On Herod's recovery Alexandra is executed. Herod's mind still remains disturbed, and he kills many friends and relatives. Amongst these is Salome's husband Costobar. Salome having quarrelled with Costobar, gives him a bill of divorce. To gain Herod's favour, she tells him that her husband has secretly preserved the sons of Babas, whom Herod had ordered to be killed. Herod therefore has Costobar and the sons of Babas executed.

It will be seen thus far that the two accounts differ considerably in detail. The versions of the other events which concern our dramas, agree well enough to make a combined account possible.

Before Herod had married Mariamne, his wife was Doris, by whom he had had a son Antipater. Mariamne had borne him two sons Aristobulus and Alexander. Salome and Pheroras in fear of Mariamne's sons begin to accuse them falsely to Herod. Gradually Herod brings his elder son Antipater into his favour and Antipater begins also to work secretly against his half-brothers. The Emperor Augustus brings about a reconciliation which is short-lasting. Antipater craftily contrives that a series of treasonable charges against the young Princes shall be brought before Herod, whilst he himself pretends to defend his half-brothers. The intrigues of Antipater, Salome, and Pheroras last a considerable period. There are endless complications, during which Herod is led to suspect Pheroras and Salome. Herod is displeased with Pheroras because Pheroras will not marry Herod's daughter, preferring a favourite slave. Salome wishes to marry a certain Arabian, Syllaëus. In the meantime a trial of the young Princes takes place in their absence. A mad barber, Tryphon,

asserts that Alexander tried to bribe him to kill Herod; several other witnesses give evidence of a similar nature, and the Princes are executed. Ill feelings between Pheroras and Herod continue, since Pheroras refuses to leave his slave, and Pheroras finds it necessary to leave the court.

Herod sends Antipater to Rome, to present himself to Augustus as Herod's heir. During his absence Pheroras falls ill and dies. The remarks of some servants of Pheroras lead Herod to suspect that Pheroras has been poisoned. On the rack these servants confess that Antipater often visited Pheroras, and complained of Herod's long life. It is discovered that Antipater had given Pheroras some poison to keep, which was intended for Herod, and that Pheroras had given this poison to his wife. His wife admits this, goes apparently to fetch the poison, but tries to commit suicide by throwing herself from the roof of her house. She is uninjured however, and is brought to Herod. She states that Pheroras had ordered her to throw the poison away since he did not wish to die a murderer. She had obeyed him, keeping a little in order to be able to commit suicide if Herod should be cruel to her. Thus Herod discovers Antipater's treason. Herod orders Antipater to return. Antipater returns without knowing that his treason has been discovered. Herod sends him to prison, a trial takes place and he is condemned to death. An illness of Herod delays the execution of the sentence. Herod despairing of recovery, asks for an apple and a knife from his attendants and stabs himself. A cry goes through the whole city which Antipater hears in his prison. Believing Herod dead, he rejoices, and demands his freedom. Augustus confirms the sentence passed on

Antipater who is now executed. Herod himself dies five days later. Salome receives Herod's last commands. Archelaus is declared king.

Herod has reigned thirty-seven years. Josephus paints him as a cruel man, lucky in politics, but to be pitied on account of his household misfortunes.

These events occupy nearly three books (XV, XVI, XVII) of the "Jewish Antiquities", and the whole of the first book of the "Jewish War".

I. "The Tragedy of Mariam" by E. C.

Life of E. C[arew], Authorship and Date of the Drama.

Sir George Carew (d. 1603), son of Henry Carew, who became Baron Hunsdon in 1559 and died in 1596, married Elizabeth, daughter of Sir John Spencer, and left an only child, Elizabeth, who married Sir Thomas Berkeley.

The elder Elizabeth Carew flourished about 1590. She was a patroness of her kinsman Spenser, of Nash, and of other poets. Spenser dedicated his "Muiopotmos" to her, and pays her compliments in the dedicatory epistle. Moreover a sonnet is written to her by Spenser, and prefixed to the "Faery Queene" — "To the most vertuous and beautifull Lady, the Lady Carew". Nash dedicated his "Christ's Tears over Jerusalem" 1593, to her. In his "Terrors of the Night" 1594, Nash refers to both mother and daughter — "A worthy daughter are you to so worthie a mother. . . Into the Muses societie herself she hath lately adopted and purchast divine Petrarch another monument in England". This seems to refer

to some translation of Petrarch, which the younger E. C. wrote, of which no copy is to be found.

On the younger E. C.'s tombstone we find ". . . Elizabeth, Lady Berkeley, widow, daughter and sole heir of George Carew, Lord Hunsdon . . .", that she died in 1635 at the age of 59. Her eldest son, George, was born in 1601.

The first English drama, written by a woman, "The Tragedie of Mariam . . .", has been ascribed to Elizabeth Carew, though the title page bears the initials, E. C., only. A title-page with initials only is not uncommon, e. g., the title-page of "The Old Wives Tale" states that it is written by G. P. [George Peele].

A catalogue of books, published 1661, sold by Nath. Brook and other booksellers ascribes the drama to "La. Eliz. Carew".

Further the drama was printed by Creede, who printed for Nash and Spenser, friends of the Carew family.

W. C. Hazlitt ("Notes and Queries" — 3rd Series — vol. 8, page 203) found the following sonnet in a copy of the play:

"To Dianaes | Earthlie Depvtesse, | and my
worthy Sister, Mistris | Elizabeth Carye.

When cheerfull Phœbus his full course hath run,
His Sister's fainter Beams our harts doth cheere;
So your faire Brother is to mee the Sunne,
And you, his Sister, as my Moone appeare.

You are my next belou'd, my second Friend,
For when my Phœbus absence makes it Night,
Whilst to th' Antipodes his beams do bend,
From you, my Phœbe, shines my second Light.

Hee like to SOL, cleare-sighted, constant, free,
You, LVNA-like, vnspotted, chaste, diuine:
Hee shone on Sicily; you destin'd bee
T'illumine the now obscurde Palestine.

My first was consecrated to Apollo,
My second to DIANA now shall follow.

E. C.

Line 12 of the sonnet suits the drama, the scene of which is laid in Jerusalem. Its presence is, therefore, not accidental. At first sight the sonnet seems to offer evidence as to the authorship. The word *Mistris* was used of married and of unmarried women (Shakespeare "Merry Wives") and if the elder E. C. were the author, one would expect not *Mistris* but *Lady* (as we have it in the catalogue of 1661). The word *Ladie* of the title-page is not used as a title. "Dianaes Earthlie Deputesse" points to an unmarried author, whilst line 10 seems to insist on this (for Moon in close connection with virginity comp. Shakespeare: *Midsummernight's Dream* *passim*). The writer of the sonnet calls the author of the drama *sister*, a familiarity, which excludes all possibility that the writer was not fully acquainted with Eliz. C. So far everything seems to point to the younger E. C. as the author. But a "brother" is mentioned in l. 3. The younger E. C. was an only child.

If the elder E. C. were the author, one would expect to find her maiden-name. Spencer, used, if the author must be an unmarried woman. If the reference to Diana is not to be taken too literally, the brother, who "shone on Sicily" and was often absent, may be a brother-in-law of the elder E. C., viz: a Carew, for the Carew family was a family of sailors. "Shone on Sicily" need not refer to a

literary work, but may refer to some heroic action. Up to the present no work by a Spencer, a Carew, a Berkeley, written 1570—1613, and dealing with Sicily, seems discoverable.

Against the elder E. C.'s authorship is the absence of the word *Lady* as her title, and the fact that she must be married for her name to be Carew.

Against the younger E. C.'s authorship is the mention of a brother. For *brother* to mean brother-in-law she must be married, unless, this term could be used of the brother of her betrothed. The terms *sister* and *brother* may perhaps be used loosely to refer to a *brother-poet*, but lines 3 and 4 seem rather definite. The only possible interpretation seems to be — the brother is a future brother-in-law.

Some sonnets, which may never have been printed, are mentioned by Nash in 1594 as the work of the younger E. C., who was not more than 18 years old by 1594. Spenser, although he mentions Sir W. Raleigh's poems in a sonnet prefixed to his "Faery Queene", makes no mention of any work by E. C. in his sonnet to her. If the younger E. C. showed her sonnets to Nash, it seems probable that the drama would not have been withheld from Nash and Spenser, had it been written before 1590 or 1594. The fact that neither Spenser nor Nash alludes to it makes it more probable that it was not then written than that it had not been shown.

The younger E. C.'s eldest son was born in 1601, she may have been married, therefore about 1600, and betrothed in the same year or in the previous year.

The fact that no writing of the elder E. C. is mentioned by those poets, to whom she was a patroness, and that Nash mentions work of the younger lady, makes the suggestion probable that

the younger E. C. some time after writing the sonnets, attempted a more ambitious work — the drama.

The drama was printed in 1613, which fixes one end date. The negative evidence of Nash fixes another, 1594. The date may be about 1600, when the younger E. C. was about 24 years old, unmarried, but betrothed.

This hypothesis may perhaps avoid any difficulties raised by the sonnet.

On comparing the metre of E. C.'s drama with that of some early English plays, we find certain points of likeness. In "The Triall of Treasure" (1567) [Dodsley-Hazlitt Vol. III. 257 ff.] we have a prologue in seven-line stanzas *ababbc*. We find quatrains, *abab*, seven-line stanzas and couplets in the drama. In "Like will to Like" (1568) [Dodsley-Hazlitt, III, 303 ff.] we have a prologue of six six-line stanzas *ababbc*, whilst the text contains couplets and quatrains, *abab*. The prologue of "Nice Wanton" (1560) [Dods:-Haz: II 159 ff.] is in quatrains, *abab*, and in the text we have a sonnet (p. 164) *abab cdcdedefgg*, couplets, quatrains and seven-line stanzas. In "The Disobedient Child" (c. 1560) [Dods:-Haz: II 265 ff.] the prologue consists of quatrains, *abab*, the text contains quatrains for the most part, but couplets occur. In "Gismond of Salern in Loue" (1567) [Brandl, „Quellen des weltlichen Dramas in England vor Shakespeare“, pp. 539—595] we have mostly quatrains, *abab*, both in the dialogue and in the choruses. There are few couplets, but in IV, 2, 1—122 we have 61 couplets (alexandrines). Further in III, 3, 1—56 we have seven 8-line stanzas: *abababbc*. "Gorboduc" (1561) has in Chorus I four stanzas *ababbc*, in Chorus II four such stanzas and a couplet,

in Chorus III five quatrains *abab* and a couplet (or four quatrains and a stanza *ababcc*), and in Chorus IV one stanza *ababcc*, one quatrain *abab* and three stanzas *ababcc*, (here in the quatrain *cc* may be wanting.) “Gorboduc”, except for the Choruses, is written in blank-verse, for which it set the fashion.

The fact that E. C.’s drama is written in quatrains *abab*, with only 6% of the whole in couplets, and that the Choruses are in stanzas *ababcc*, need not compel us to assume a very early date for its composition (c. 1560). Shakespeare uses the stanza *ababcc* in “Venus and Adonis” (1593), and in his drama “Romeo and Juliet”, viz. I., 2. 46—51; I, 2, 93—98; V, 3, 12—17; V, 3, 305—310. Further, quatrains *abab* occur in Romeo and Juliet.

E. C. may have written the drama after 1594, choosing an early drama as her model for the metre.

The title page of Lady Carew’s drama is as follows: —

The
Tragedie
of Mariam,
The Faire
Queene of Jewry.
Written by that learned,
vertuous, and truly noble Ladie,
E. C.
London.

Printed by Thomas Creede, for Richard Hawkins,
and are to be sold at his shoppe in Chancery Lane,
neere unto

Serjeants Inne.
1613.

In the British Museum copy the initials *E. C.* are altered to *Elizabeth Carew* and *only piece* is added. Both these additions are in ink.

The Text.

On the whole the text of the drama is good. Only two words are unreadable (IV. 8. 43.), where probably we must read "singly one". The passage is as follows: —

"One vertue for a woman, might suffice.
That mind for glory of our sexe might stand,
Wherein humilitie and chastitie
Doth march with equall paces hand in hand.
But one if single seene, who setteth by?
And I had . . n g i . . ne but tis my joy."

There are a few misprints, for example (I. 1. 47) we have "maide", where we must probably read "minde" to rhyme with "finde" in l. 49. Again (I. 2. 33.) a speech is assigned to "*Nun*:" which apparently belongs to Mariamne. A misprint of a like nature we find (III. 3. 6.) where a speech of Sohemus must belong to Mariamne. We also find **s** for **f** and **b** for **l** in some places. Most of the misprints are of this nature. Further misprints are: —

IV. 5. 2. *caules* for *causeles*.

IV. 6. 30. *orue* for *crue* (= crew).

V. 1. 108. *she* for *he*.

II. 2. 66. *leare* for *feare*.

II. 4. 102. *Thou shalt a a safe* for *shalt a safe*.

IV. 2. 11. *against you will* for *your*.

IV. 4. 87. *bove* for *love*.

One verse is wanting in IV. 3. 46. where the rhyme is *youth: inrole: truth: —*.

The title page is followed by an Argument which gives a synopsis of the "*Jewish Antiquities*".

omitting mention of Pheroras and the minister Josephus. Here Herod's grief at the death of Mariamne is described as "an intollerable and almost Frantike passion for her death".

No list of *Dramatis Personæ* is given, but the drama is so carefully constructed that the relations of the persons must have been quite clear to the spectators. The following are the characters: —

Herod. King.

Constabarus. Husband to Salome.

Pheroras. Brother to Herod.

Sohemus.

Silleus. An Arabian, in love with Salome.

Two Sons of Baba.

Ananell. Priest.

Antipater. Son to Doris and Herod.

Man to Silleus.

Nuntio.

Bu. Cup-bearer.

Sould. Soldier.

Mariam. Wife to Herod.

Salome. Wife to Constabarus.

Alexandra. Mother to Mariam.

Doris. Former Wife to Herod.

Graphina. In love with Pheroras.

Attendants.

For "*Bu*" we must probably read "*Butler*", as "*Soldier*" for "*Sould*".

There are no directions with regard to Place. With regard to Time — Pheroras, who at the beginning of the action is unmarried says

(I. 1. 2.) "Urge me no more Graphina to forsake.

Not twelve howers since, I married her for love".

In the last Chorus we read

“Who ever hath beheld with steadfast eye,
The strange events of this one onely day:”
and again in the same Chorus

“This daies events were certainly ordainde,
To be the warning to posteritie.”

We see therefore that the time of the action is confined to one day. Since the author observes Unity of Time, she probably observes Unity of Place too. The first Act is absolutely unbroken, the change of scene being brought about by someone entering or leaving the stage. In the fifth Act, which consists of one scene, Herod remains on the stage the whole time. There is only one action directly represented, viz: the duel between Constabarus and Sohemus. Everything could be supposed to take place in front of Herod's palace, or within the palace. We may therefore conclude that the author observes the Unity of Place, as well as that of Time.

Metre.

The whole drama is written in verse which is rhymed. Each verse contains five accents. The rhyme is mainly *abab cdcd* etc., but there are about 60 heroic couplets in the drama, which has some 2000 lines, i. e. about 600. Of these couplets some 12 occur at the end of a scene, about 12 at the end of a speech, and 10 within a speech.

One passage is rich in couplets, where each of the two speakers has only one verse at a time, III. 2. 19. ff.:

Salom: How can my joy sufficiently appeare?

Phero: A heavier tale did never pierce mine eare.

Salo: Now Salome of happiness may boast.

Phero: But now Pheroras is in danger most.

Salom: I shall enjoy the comfort of my life.

Phero: And I shall loose it, loosing of my wife.

Salom: Joy heart, for Constan: shall be slaine.

Phero: Grieve Soule, Graphina shall from me be tane.

Salom: Smile cheekes, the faire Silleus shall be mine.

Phero: Weepe eyes, for I must with a child combine.

(for *Constan:* above we must read *Constabarus.*)

Other couplets appear in dialogue, e. g. III, 1. 23 f., II. 4. 51 f. etc.

Since the rhythm is regular (almost exclusively iambic), the rhyme *abab* avoids monotony to some extent. The rhyme is on the whole masculine, some feminine rhymes occur, for example IV. 1. 41. 42:

“Oh no, it is Pheroras, welcome Brother,
Now for a while, I must my passion smother.”

Other feminine rhymes are — spirit:merit, given:heaven, evils:devils, error:terror, other:mother, Jewell:cruel etc.

The rhyme is generally pure — prove:love, love:remove, words:affords, word:accord, heard:regard, heart:desert etc., were pure about the year 1600.

Occasionally a word rhymes with itself e. g. state:state (Chorus to Act I).

I. 2. 12. For asham'd:fain'd we must read *fam'd*

I. 6. 89. „ now :vow'd „ „ „ *vow*

Chorusto VI. 4 „ day :lie „ „ „ *lay*

V. 1. 12. we have divided:died. We must here read *divid'd* or *divide* with a long *i*.

We have further in I. 2. 78 and 80 the rhyme findes:minde. Here we must read *finde* (i. e. subjunctive).

“Felicitie, if when shee comes, she finde(s)”

In I. 3. 9 and 11. laments:discontent. Here, perhaps, we could read dis-contents (plur.)

In IV. 7. 19 and 21. changes : range. Here *change* is required:

"Whose fond delight did most consist in change(s)."

We frequently find such rhymes as *crueltie : die*, *benefit : it*, *sepulcher : her*, *Ananell : well*, *head : discovered* etc. where the rhyming syllable has really a weak accent. But Shakespeare and others also use such rhymes.

Our drama opens with a sonnet with the rhyme order *abab cdcd efef gg* (a rhyme order frequent in the sixteenth century). Another sonnet is found IV. 7. 1—14. In four passages (IV. 2. 52—57, IV. 6. 71—76, V. 7. 15—20, V. 1. 67—72) we have six-lined stanzas rhyming *ababcc* like Shakespeare's "Venus and Adonis", and each act is regularly followed by a Chorus which consists of six six-lined stanzas *ababcc*.

It has already been remarked that the rhythm is regular. Very rarely verses with less or more than five feet are found e. g. I. 1. 10.

"One object yeelds both grieve and joy." 4 feet.

II. 2. 75. "You have no cause to take it ill." 4 feet.

IV. 4. 46. "Beneath thy heavenly show. Yet never wert thou chaste." 6 feet.

Other verses which are too short are: —

II. 1. 24. "Since Love can teach blood and kindreds scorne."

Here perhaps we should read *us* after "teach."

III. 2. 18. "Though to conceale it, prov'd you wise."

IV. 2. 37. "He is my Lord from Salome divorst."

IV. 2. 42. "The gentle Mariam — Salome I mean."

Here we must read *Salome*.

IV. 4. 31. "Foule pith contain'd in the fairest rinde."

Here read *containèd*.

IV. 5. 13. "My sinne ascends and doth to Heav'n erie."
read *heaven*.

IV. 1. 5. "Art thou return'd? How fares my Mariam?"

Here the rhyme order is Mariam : here : browe :
appeare. After 'Mariam' we should read *How?* to
supply the missing foot and rhyme. The line will
then be: —

"Art thou return'd? How fares my Mariam? How?"

Too long are: —

I. 4. 13. "If Herod had liv'd I might to him accuse."
"Herod" can scarcely be read as a monosyllable.
Perhaps we should have: — "Had Herod liv'd" etc.
compare II. 1. 13: "Had Herod liv'd he would have
pluckt my hand."

II. 2. 128. "Undaunted courage lies in a noble brest."
Here perhaps 'in noble brest' better than 'lies 'n a'.

There are no short lines, consisting of exclamations
etc. Excitement is expressed in the same monotonous
regular verse as the rest of the drama.

The position of the cæsura is not fixed, but it
generally occurs after the second accent, e. g.

I. 1. 15—19:

"When Herod liv'd // that now is done to death
Oft have I wisht // that I from him were free:
Oft have I wisht that he might lose his breath.
Oft have I wisht // his Carkas dead to see."

Sometimes however the cæsura occurs after the
third accent e. g. I. 1. 5:

"But now I doe recant //, and Roman Lord."

I. 5. 7. "But what cares Salome //, it doth suffice."

II. 1. 40. "Graphinas brow's as white, her cheekes as red."

The cæsura occurs more rarely after an un-
accented syllable e. g.

I. 6. 68. "Be witnesse Davids citie //, if my heart"

There is no prose. Alliteration is rare: —

III. 2. 52. "For Mariam shall not /inger long behind."

V. I. 166. „And *proudly p*uld your *p*roper glory down."

Enjambement is very rare.

The Subject Matter of the Drama.

The subject-matter of the drama is as follows.

I. 1. Consists of a monologue by Mariam. She has just heard of Herod's death. Mariam has found that Herod's jealousy is too great. Moreover the murder of Aristobulus and Hyrcanus had changed her love to hate, but on hearing of his death she is divided between love and hate. But when she thinks of the secret order he had given Sohemus (for Herod had charged Sohemus to kill Mariam in event of his death, and Sohemus had divulged the secret to Mariam), hate is again uppermost in her mind.

"But I had rather still be foe than friend,

To him that saves for hate, and kills for love."

I. 2. Alexandra enters and reproaches Mariam for her grief at Herod's death. She hates Herod for his murders, and despises his low birth. Alexandra had sent pictures of Aristobulus and Mariam to Anthony, to make Anthony desire Mariam. Mariam's chastity revolts against this.

"Not to be Emprise of aspiring Rome,

Would Mariam like to Cleopatra live:

With purest body will I presse my Toome

And with no favours Anthony could give."

I. 3. A quarrel scene between Mariam, Alexandra and Salome. Mariam charges Salome with having lied to get rid of her husband Josephus, and says that she was unfaithful to him.

„With thy blacke acts ile not pollute my breath:

Else to thy charge I might full justly lay

A shamefull life, besides a husbands death."

Mariam also scorns her for her low birth.

I. 4. Monologue by Salome. Salome has tired of her husband Constabarus, and plots to marry Silleus.

I. 5. Enter Silleus. Salome tells Silleus that she intends to divorce Constabarus.

I. 6. Exit Silleus, enter Constabarus who upbraids Salome for unfaithfulness. She declares herself divorced from him. Constabarus pays tribute to Mariam's chastity.

"The sweet fac'd Mariam, as free from guilt
As Heaven from spots . . ."

Chorus. Six stanzas: theme — those who desire change are never contented when changes come. But some people without high ambitions are content.

"Yet oft we see that some in humble state
Are chreefull, pleasant, happy and content."

II. 1. Herod's brother Pheroras and his betrothed Graphina rejoice at the news of Herod's death, since there is now no obstacle to their union. Herod had opposed the match since he had wished Pheroras to marry some young princess whom he had chosen.

II. 2. Constabarus informs the two sons of Baba, whom he had concealed, of Herod's death. The sons of Baba have a presentiment that Herod still lives. Concealment however no longer avails since Salome has quarrelled with Constabarus, who fears that she will reveal the secret to Herod, should he still live.

III. 3. Hearing of Herod's death, Doris, Herod's former wife, returns to Jerusalem, bringing her young son Antipater with her. Antipater proposes to remove Mariam's children violently in the hope

of securing the throne. Doris however feels that they are too weak to accomplish this.

II. 4. Silleus and Constabarus meet, Silleus wishes to fight a duel with Constabarus for Salome. This he refuses to do, but being called a coward by Silleus, he fights a duel with him. Constabarus wounds Silleus, they become reconciled, and Constabarus carries Silleus to his lodging.

Chorus. In six stanzas, remarks that the wish is often father to the thought. All believe that Herod is dead because they wished his death.

III. 1. Salome upbraids Pheroras for having married Graphina. Pheroras defends his action and eulogises Graphina: —

“Mine eye found lovelines, mine eare found wit,
To please the one, and to enchant the other:
Grace on her eye, mirth on her tongue doth sit,
In lookes a child, in wisdomes house a mother”.

III. 2. The High Priest Ananell enters and, to Salome's joy and Pheroras' sorrow, announces that Herod still lives. Salome promises Pheroras to influence Herod in favour of Graphina, if Pheroras will reveal to Herod the fact that Constabarus has concealed the sons of Baba and has divorced Salome. Pheroras must also report that Salome is unwilling to be divorced from Constabarus. Exit Pheroras. From a monologue by Salome we learn that she intends to poison Herod's mind against Mariam, because Mariam has despised her.

“For Mariam shall not linger long behinde.
First Jealousie, if that availe not, feare
Shal be my minister to worke her end.”

“I scorne that she should live my birth t'upbraid,
To call me base and hungry Edomite.”

Enter Silleus' man who reports that Silleus is not dangerously wounded.

III. 3. Sohemus informs Mariam of Herod's return. Mariam is displeased at the news.

"I will not to his love be reconcilde."

Exit Mariam. Sohemus, in a monologue, fears that Herod will kill him for neglecting his orders (that is, for not killing Mariam on the news of his death). He is willing to die however, knowing that Mariam is safe. Sohemus praises Mariam.

. . . "well may I see

The darknes palpable, and rivers part:

The sunne stand still. Nay more retorted bee,

But never woman with so pure a heart.

Thine eyes grave majestie keeps all in awe,

And cuts the winges of every loose desire:

Thy brow is table to the modest lawe,

Yet though we dare not love, we may admire.

And if I die, it shall my soule content,

My breath in Mariams service shall be spent".

Chorus. In six stanzas states that a woman's mind as well as her person, should belong to her husband only.

"Tis not enough for one that is a wife

To keepe her spotles from an act of ill:

But from suspicion she should free her life."

.
"For in a wife it is no worse to finde

A common body, then a common minde."

IV. 1. Enter Herod, who longs for Mariam.

IV. 2. Enter Pheroras to Herod. Herod upbraids Pheroras for having married Graphina, when he should have been mourning for Herod's death. Pheroras skilfully informs Herod that the sons of Baba have been preserved by Constabarus, and that

Constabarus has divorced Salome against her will. Herod shews no surprise, but at once orders the execution of Constabarus and Baba's sons.

IV. 3. Enter Mariam, who greets Herod coldly. She cannot forgive the deaths of Hyrcanus and Aristobulus. Herod justifies the former, and protests his innocence with regard to the latter.

IV. 4. Cup-bearer enters offering a love-potion (which is poison) to Herod, saying that he has received it from Mariam. Mariam denies having ordered it. Frightened by Herod's threats the Cup-bearer suggests that Mariam, having heard somewhat from Sohemus, no longer loves Herod.

“My Lord I gesse,

Sohemus told the tale that did displease.”

Herod at once orders the execution of Sohemus for breaking his oath. He suspects that Mariam has been unchaste. He condemns Mariam to death, and, torn between love and hate of Mariam, orders her to be imprisoned, withdraws the order, and again confirms it etc: Mariam is led away to prison.

IV. 5. From a monologue of the Cup-bearer, we learn that Salome has bribed him to tell Herod his tale. The Cup-bearer repents, paying tribute to Mariam's chastity.

IV. 6. Constabarus and the sons of Baba enter, on their way to execution. They try to console one another. Constabarus curses all women, and particularly his wife Salome.

IV. 7. Dialogue between Salome and Herod. Herod wavers with regard to Mariam's execution. Salome's cunning speeches harden Herod's heart against Mariam.

“*Herod*. A world cannot another Mariam buy,

Why stay you lingring? countermaund her
death,

Salo: Then youle no more remember what hath past.
Sohemus love and hers shall be forgot:
Tis well in truth: that fault may be her last,
And she may mend, though yet she love you not.
Her.: Oh God: tis true. Sohemus: earth and heav'n, . . .
She is deceitfull, light as vanitie."

IV. 8. Mariam, in a monologue, knowing that she is to die, regrets her lack of humility. She recognises that chastity has been her only virtue, and realises that that is not enough.

"But I did thinke because I knew me chaste,
One vertue for a woman, might suffice.
That mind for glory of our sexe might stand,
Wherein humilitie and chastitie
Doth march with equall paces, hand in hand."

Enter Doris, who curses Mariam and her children.

Chorus. In six stanzas teaches forgiveness of injuries. Chorus expresses the conviction that Mariam would have escaped death, if she had not been sullen.

V. I. A verbose scene. Enter Nuntio who reports to Herod Mariam's death. Mariam had died maintaining her innocence to the last. The Nuntio reports that on his way he saw a man about to hang himself. This man cried saying: —

"Goe tell the King, he trusted ere he tride,
I am the cause that Mariam causeless dide."

This man is, of course, the Cup-bearer. Herod makes a long speech in which he records Mariam's virtues, and upbraids himself.

"When thou at once shalt die and finde a grave,
A stone upon the vault, someone shall lay,
Which monument shall an inscription have
And these shall be the words it shall containe,
Heere Herod lies, that hath his Mariam slaine."

Chorus. In six stanzas gives a summary of the events of the last twelve hours, and expresses the judgment that Herod has been too hasty.

Relation of the Drama to its Source.

It will be seen on comparing the accounts from Josephus with the subject matter of this drama, that the writer has followed the "Jewish Antiquities." Two secret commands to kill Mariam are cited in the Argument, and both are mentioned in our drama. It will be seen that the author has invented no new characters, but she has treated the subject quite independently. In order to secure Unity of Time, the order of some events has had to be altered. This alteration has been made in nearly every case to make the story more probable, by giving sufficient motive for the actions, or to ennoble a particular character. In order to simplify matters no mention is made of the treasurer Joseph, who shared duty with Soemus. Moreover Soemus (instead of Pheroras) is given charge of the kingdom as well as of Mariam. According to Josephus, Soemus betrays the secret to Mariam and Alexandra in order to get the favour of the women, since he thinks Herod must perish. Josephus says too that Mariam had flattered and bribed Soemus in order to obtain his secret. We have no mention of this in our drama. The character of Soemus is ennobled, and he goes to death willingly, provided Mariam is safe. Apparently his admiration for, and pity of Mariam have enticed the secret from him. Probably the author has ennobled Soemus, in order to attach more weight to his admiration of Mariam. It will be seen later that the author does not represent Mariam as faultless. Unity of Time does not allow her to act much, so that her full

character can only be expressed by the help of the action and the words of others.

In the account by Josephus, Alexandra, fearing for her own life, turns against her daughter in the trial. Mariam is condemned, but the execution takes place some time later. In the drama there is no formal trial. This may be due to the fact that the author wishes to save time and space, but probably Herod's sudden command of execution is used to emphasise his hasty and wilful character. The dramatist has made use of Josephus' statement that Alexandra accused her daughter, in a very artistic way. The scene is only reported in V. 1. by Nuntio, and takes place therefore shortly before the execution. The dramatist in this way contrives to heighten the pathos by representing Mariam deserted by all, even by her mother. To her mother's shameful charge Mariam makes no reply: —

"She made no answer, but she lookt the while,
As if thereof she scarce did notice take."

Alexandra's motive here, as in Josephus, is to gain the favour of Herod.

The execution of Constabarus actually took place some time after the death of Mariam, during the period that Herod's mind was unhinged. Salome herself having quarrelled with her husband tells him of the sons of Baba, in order to secure his (Herod's) favour. The incident of Salome's love for the Arabian, Silleus, takes place very much later, at a time when she is a widow. Moreover the quarrel between Herod and Pheroras takes place much later. Pheroras refused to marry Herod's daughter, because he could not tear himself away from a favourite slave who had already borne him a son. The love scene be-

tween Graphina and Pheroras is therefore for all purposes original. Graphina is still a maiden: otherwise this scene and the consequent events would be impossible. The episodes of Constabarus and Pheroras are used, partly to impress on us the great power which Herod exercises over all lives, partly to bring out the character of Salome whose actions hurry on events, and partly to make the course of events more probable. Salome, by promising Pheroras to influence Herod on his behalf, if he (Pheroras) will betray Constabarus to Herod, leaves herself free to work against Mariam, without awakening any suspicion in Herod's mind that she is other than disinterested.

It is thus evident that, though our dramatist has followed the story of Josephus in its general outlines, she has so transformed it as to make it her own.

A French drama by Hardy („Le Théâtre d'Alexandre Hardy“ erster Neudruck von E. Stengel, Marburg 1884. Tome II, pp 185—229) deals with Herod and Mariamne. In the fifth Act a messenger (Messenger) describes to Herode in the presence of Pherore and Salome the execution of Mariamne, and mentions the insults of her mother, Alexandre. But there is not the slightest similarity in the contents and phrases of the dramas of Hardy and E. C., so that it is very improbable that E. C. knew Hardy's drama.

Characterization.

MARIAM is conceived as being a woman of noble qualities, with only one failing. This failing, a certain sullen temper, brings about her destruction. Her chastity is insisted on, the wantonness of Salome acting as a contrast. Mariam refuses to do anything ignoble, in order to escape from Herod. She will

hear nothing of her mother's suggestion that she should become Anthony's mistress.

"Not to be Emprise of aspiring Rome,
Would Mariam like to Cleopatra live:
With purest body will I presse my Toome
And with no favours Anthony could give."

A later speech brings out her purity (III. 3. 57 ff.)

"To be commandresse of the triple earth,
And sit in safetie from a fall secure:
To have all nations celebrate my birth,
I would not that my spirit were impure.
Let my distressed state unpittied bee,
Mine innocence is hope enough for me."

Salome fills her with scorn, and she expresses her scorn openly.

"Thou party Jew, and party Edomite,
Thou Mongrell: issu'd from rejected race." . . .
"No, had not Salomes unstedfast heart,
In Josephus stead her Constabarus plast,
To free her selfe, she had not usde the art,
To slander haplesse Mariam for unchast."

This contempt of Salome's baseness has made Salome hate Mariam, so that she plots her ruin. Mariam's noble qualities have won the heart of her gaoler Sohemus. His pity for her causes him to reveal Herod's cruel order. He pays tribute to Mariam's excellence.

"Poore guiltles Queene
. O' re my head,
The fattall axe doth hang unstedily:
My disobedience once discovered,
Will shake it downe: Sohemus so shall die.
For when the King shall find
. I slighted so his breath,
As to preserve alive his matchles wife, . . .

What more then common death may I expect. . . .
Yet life I quite thee with a willing spirit
And thinke thou could'st not better be imploid:
I forfeit thee for her that more doth merit,
Ten such were better dead then she destroi'd.
But fare thee well chast Queene, well may I see
The darknes palpable and rivers part: . . .
But never woman with so pure a heart.
Thine eyes grave majestie Keepes all in awe,
And cuts the winges of every loose desire:
Thy brow is table to the modest lawe,
Yet though we may not love we may admire,
And if I die, it shall my soule content,
My breath in Mariams service shall be spent."

A similar tribute she wins from Constabarus. The dramatist depicts Mariam's nobility by showing us what effect she has on good men. They are not blind however to her only fault, for as Sohemus says: —

"Unbridled speech is Mariams worst disgrace,
And will indanger her without desart."

She has long recognised that Herod does not truly love her, and that her beauty is the only attraction for him.

"*Herod*: By heav'n you vexe me, build not on
my love.

Mari: I wil not build on so unstable ground."

She had once loved Herod, but this love ceased when she realised his baseness. The sudden news of his death brings back the memory of former days and revives her former feelings.

"But now his death to memorie doth call,
The tender love, that he to Mariam bare:
And mine to him, this makes those rivers fall,
Which by an other thought unmoistnd are."

She cannot forgive the secret order for her death, and the murder of her kinsmen. She adopts towards Herod a sullen attitude, and refuses to welcome him. On being reproached for wearing black on his return, she replies: —

“My Lord, I suit my garment to my minde,
And there no cheerfull colours can I finde.”

She will not dissemble.

“I cannot frame disguise, nor never taught
My face a looke dissenting from my thought.”

She is too proud to defend herself, when charged with attempting to poison the king. When Herod charges her with being unfaithful, she can only say: “Is this a dream?” She merely denies the charge later, and to Herod’s question: — “Why didst thou love Sohemus”, she replies: —

. . . “they can tell

That say I lov’d him, Mariam sayes not so.”

This is her last word to Herod. This sullen temper brings about her downfall. The hasty Herod, whose jealousy blinds him, looks on her silence as a confession of guilt. He at once orders her to be executed. Mariam had presumed too much on Herod’s infatuation for her. She could not realise that he would put his threat into execution. On her way to death she realises that her obstinate silence was not justified.

“Am I the Mariam that presum’d so much,
And deem’d my face must needes preserve my breath? . . .
Had not my selfe against myselfe conspirde,
No plot: no adversarie from without
Could Herods love from Mariam have retirde. . . .
Had I but with humilitie bene grac’t,
As well as faire I might have prov’d me wise.
But I did thinke because I knew me chaste,
One vertue for a woman, might suffice.”

Her last moments are rendered pathetic by the fact that she has to bear the curses of Doris, and of her mother. Although she is impervious to taunts directed against herself, she curbs her proud spirit when Doris prays that a curse may alight on her children.

"Oh Doris now to thee my knees I bend,
That hart that never bow'd to thee doth bow;
Curse not mine infants, let it thee suffice,
That Heav'n doth punishment to me allow."

Her position is most pathetic when she has to hear false accusations from her own mother. These she bears in silence. She dies with no reproach of Herod on her lips. She contents herself by sending him a message that she dies innocently.

HEROD is depicted as a man of very hasty action. Deliberation is to him impossible, his actions depend on the impulse of the moment. In this drama we have no mention of his bold attitude towards Cæsar. Here he is a hasty, jealous, cruel man, with unlimited power which he may use to the destruction of all who come into contact with him. Herod does not enter upon the stage until the fourth Act. The speeches of Mariam, Alexandra, Pheroras and Constabarus in the first three acts bring out the dramatist's conception of Herod.

He has an infatuation for Mariam, and on his return his first thought is for her.

"Haile happie citie, happie
. that Mariam lives in thee.
. Muffle up thy browe
Thou daies darke taper. Mariam will appeare.
And where she shines, we need not thy dimme light."

He never deliberates. As soon as he hears from Pheroras that Constabarus has concealed the sons of Baba, he cries: —

"Goe, take a present order for his death."

Again, as soon as the Cup-bearer suggests that Sohemus has revealed his secret command, he cries:

"Oh Heaven! Sohemus false! Goe let him die,
Stay not to suffer him to speake a word."

He gives them no chance to defend themselves. We are therefore quite prepared for his equally sudden condemnation of Mariam. This is in entire keeping with his character. It was unnecessary that the charges brought against Mariam should be probable. It was enough for Herod to jump at once to the conclusion that Mariam was unchaste as soon as he heard that Sohemus had betrayed his charge. His jealousy causes this to be his first thought, and his impulsive character causes him to act on that first thought. In Josephus a formal trial of Mariam takes place, in our drama it would be inappropriate, for Herod, as our dramatist conceives him, must obey the impulse of the moment. Almost as soon as he has ordered her execution, he wishes to recall it. He is swayed alternately by the impulses of jealousy and passion. And here Salome plays her part, by continually feeding his jealousy until the execution has taken place.

As soon as Herod hears of Mariam's death, instant repentance seizes him. He interrupts his self-reproach to lay the blame on Salome.

"Accursed Salome, hadst thou bene still,
My Mariam had bene breathing by my side:
Oh never had I: had I had my will,

Sent forth command, that Mariam should have dide."
He then continues his repentance, and his speech is the last in the play.

. "happie day

When thou at once shalt die and finde a grave,

A stone upon the vault, some one shall lay,
Which monument shall an inscription have.
And these shall be the words it shall containe,
Heere Herod lies, that hath his Mariam slaine."

The Herod of Josephus becomes insane, the Herod of the drama is punished by realising his loss.

SALOME is the villain of the piece and serves as a contrast to Mariam. She has borne false witness against her first husband Joseph, in order that she may at his death marry Constabarus. When the play opens, she has tired of Constabarus, and lays a plot to be rid of him, to marry Silleus. She has been unfaithful to two of her husbands, and hates Mariam with the hate of the evil woman towards the good. She says of herself: —

..... "Tis long agoe
Since shame was written on my tainted brow:
And certaine tis, that shame is honours foe.
Had I upon my reputation stood,
Had I affected an unspotted life,
Josephus vaines had still bene stufte with blood,
And I to him had liv'd a sober wife."

Mariam's scorn of her arouses in her a passion for revenge, and she sets plots afoot. [Salome first plots Constabarus' death, and then Mariam's]

"For Mariam shall not linger long behinde.
First jealousie, if that availe not, feare
Shall be my minister to worke her end: . . .
She shall be charged with so horrid crime,
As Herods feare shall turne his love to hate: . . .
I scorne that she should live my birth t'upbraid,
To call me base and hungry Edomite."

She knows her brother's hasty impulsive nature, and how easily his jealousy is aroused. Quick action is therefore more necessary than a skilfully laid plot.

As soon as she finds that Mariam's cold reception of Herod has displeased him, she sends the Cup-bearer to him with the poison, which the Cup-bearer must say comes from Mariam. Her plot works, and she is at hand to keep Herod in his jealous mood.

She is cunning enough to make Pheroras the instrument for the removal of Constabarus. Her influence over Herod is considerable so that she can undertake to influence Herod on Pheroras' behalf.

"Well brother, cease your mones, on one condition Ile undertake to winne the Kings consent:"

Salome is interesting as a kind of pioneer in the fight for the equality of the sexes.

"Ile be the custome-breaker: and beginne

To shew my Sexe the way to freedoms doore." . . .

"Though I be first that to this course do bend,

I shall not be the last, ful well I know."

Possibly Lady Carew is here giving expression to her own views. In the same way the Chorus to Act III seems to give Lady Carew's views of the relations between man and wife. It is all the more striking to find, in a drama written by a woman, the condemnation of the whole female sex, in the speech of Constabarus.

"And thus my censure of you I conclude

You are the least of goods, the worst of evils,

Your best are worse than men, your worst then Devils."

Lady Carew depicts Salome as being a more wicked woman than Josephus does. She could indeed act in this fiendish way, only because she is a thoroughly bad woman.

Salome plays a greater part in this drama than she does in the drama by Markham and Sampson, and a greater part than does the Mariana of Massinger's "Duke of Milan". The historical Salome sur-

vives Herod. Salome of Markham and Sampson suffers the death demanded by poetic justice. In our drama, after carrying through her plots, she quietly drops out of the play. She is merely the agent of Mariam's destruction.

These are the three chief characters of the play. ALEXANDRA serves only to shew us the strife in Herod's household, to bring out clearly Mariam's chastity, and to render Mariam's last moments more pathetic. In the character of Alexandra, our dramatist has followed Josephus more closely than is the case with any other character. Here we have the same hatred of Herod and the same fear of him, which leads Alexandra to slander her own daughter in the hopes of securing Herod's favour.

CONSTABARUS and SOHEMUS are the only two good men in the play. Constabarus has saved the lives of the two sons of Baba, though his concealment of these puts him in danger. On the discovery of the sons of Baba, Constabarus goes bravely to death. He will not allow Baba's sons to accuse themselves as being the cause of his death, and bears them no illwill. The whole blame lies with his wife Salome, who has betrayed him, and he curses her and all women.

"Farewell of Jewish men the worthy store,
But no farewell to any female wight,
You wavering crew: my curse to you I leave. .
You giddy creatures, sowers of debate,
You'll love to day, and for no other cause,
But for you yesterday did deeply hate,
You are the wreak of order, breach of lawes.
You best, are foolish, froward, wanton, vaine,
Your worst adulterous, murderous, cunning, proud."
He makes one exception in favour of Mariam. He

bears Silleus no malice when he finds that he loves Salome, and will not fight for Salome when challenged to do so by Silleus. After defeating Silleus he takes him to his lodging to attend to his wounds.

Sohemus does not play a big part in the drama. As has been seen he reveals the secret command out of pity for the Queen, and is ready to sacrifice his life for her. In his case the dramatist has departed most from Josephus. By presenting him as a noble character our appreciation of Mariam is heightened, by seeing what effect her nobility of character has on him.

In the same way the other persons of the drama serve to bring out the characters of Herod, Mariam and Salome.

E. C.'s Drama and "The Duke of Milan".

This drama shews no influence on Massinger's Duke of Milan. (For a discussion of the latter see Grack, *Studien über . . . Herodes und Mariamne* pp. 19—42.) The only point in which the two dramas are alike is that the treasurer Joseph and Sohemus become one person, having charge of both kingdom and women. In Massinger's drama this is Francesco, in Lady Carew's drama Sohemus. In other respects the dramas are quite different. Francesco is a villain, something like Shakespeare's Iago. He reveals the secret order to Marcelia (the Mariamne of the drama), to secure her love and to prove that her husband does not love her. The duke (who is Herod) is depicted as a noble character, and the account of Josephus, giving Herod's bold behaviour before Cæsar, is made use of. Grack has shewn some similarities between the duke and Shakespeare's Othello. Marcelia is presented as being absolutely

innocent, and resembles Desdemona in some respects. Lastly the Salome of our drama shews practically no likeness to Massinger's Mariana. It will thus be seen that Lady Carew's drama has had no influence on Massinger's.

The drama of Markham and Sampson will be discussed later. The other English dramas on Herodes and Mariamne were written much later. They shew no influence of Lady Carew's drama. This seems to have had one edition only (1613), and was probably forgotten by the time that the other dramas were written.

Construction and Style.

The action of the drama progresses with little interruption. The first Act and the first three scenes of the second Act make up the exposition of the drama. We are shewn the effect which the news of Herod's death has on the different persons. (I. 1. Mariam. I. 2. Alexandra. I. 3. 4. Salome. I. 5. Silleus. I. 6. Constabarus. II. 1. Pheroras and Graphina. II. 2. Baba's Sonnes. II. 3. Doris and Antipater.) The action makes some progress with II. 4, where we have the duel between Constabarus and Silleus. Here the second Act ought to have begun. The first Act shews us in what a network of intrigues Mariam lives. The second and third Acts shew us the plots which are to bring about her destruction. The fourth Act shews the plots in working and their success, whilst in the fifth Act we have the report of Mariam's death, and Herod's expression of grief. The characters are all consistently drawn, and always act in the way which we should expect. There seems nothing improbable and the events seem to be the natural outcome of the constitution of the

characters. In spite of this fact however the drama has been called "a long-winded poem" (Chamber's Encyclopædia of English Literature I. 490) and "a tedious poem" (Diet: Nat: Biog:). The drama is tiring because many long speeches repeat the same idea, instead of passing from one idea to another. There is little thought in the drama, and what there is, is spread out. The Chorus in every case consists of six stanzas, and when there is thought enough for only one, it is spread out to fill five more. Some passages are particularly weak, e. g: —

Her: O what a hand she had, it was so white,

It had the whitenes of the snowe impaire:

I never more shall see so sweet a sight.

Nun. Tis true, her hand was rare. *Her.* her hand?
her hands;

She had not singly one of beautie rare,

But such a paire as heere where Herod stands,

He dares the world to make to both compare."

There are in the drama many passages of exaggeration, such as the following: —

"The Paphian Goddesse did repent her wast,

When she to one such beautie did allow:

Mercurius thought her wit his wit surpast,

And Cinthia envi'd Mariams brighter brow."

The dramatist strives too much after rhetoric, sometimes through mere repetition.

"That face that did captive great Julius fate,

That very face that was Anthonius bane.

That face that to be Egipts pride was borne,

That face that all the world esteem'd so rare."

The same is found in Chorus IV.

"A noble heart doth teach a vertuous scorne,

To scorne to owe a dutie over-long:

To scorne to be for benefits forborne,

To scorne to lie, to scorne to do a wrong.
To scorne to beare an injurie in minde,
To scorne a free-borne heart slave-like to binde."

Sometimes she makes a similar use of antithesis as: —

"Mine eye found loveliness, mine eare found wit.
To please the one, and to enchant the other:
Grace on her eye, mirth on her tongue doth sit,
In lookes a child, in wisdomes house a mother."

Lady Carew is very fond of introducing maxims into her drama — a few examples are the following: —

"Mistaking is with us but too, too common."

"Great are th'affairs that we must now resolve
And great affaires must not be taken late."

"Come Mariam, let us goe : it is no boote
To let the head contend against the foote."

Our wisest Prince did say, and true he said
A vertuous woman crownes her husbands head."

"A benefit upbraided forfeits thanks
And undeserved love we soone forget."

"Why speaks thou not faire creature? move thy
tongue

For Silence is a signe of discontent."

"With friends there is not such a word as det."

"For neither Soveraignes nor fathers hate
A friendship fixt on vertue sever can."

"A false report hath never lasted long."

"Tis best without a cause to be in terror"

"Undaunted courage lies in (a) noble brest"

"But let us now retire to grieve alone
For solitarines best fitteth mone."

"For I have vow'd, vowes must unbroken be."

"Poore minds they are that honour not affects;
Who hunts for honour happiness neglects."

"Knowes not Pheroras, beautie is a blast

Much like this flower which to day excels

But longer than a day it will not last."

"Ill newes from holy mouth I not attend."

"The hearte by affabilitie is wonne."

"All are not like that in a wombe are bred."

"Nought is so fixt, but peevisness may move."

"Tis better sleightest cause than none were found."

"they offend

Leave ill unblam'd or good without reward."

"Death is the onely ladder Heav'n to clime."

"Death welcome comes to him whose grief is such."

Some passages in the drama do not suit a modern taste, e. g.: —

"Josephus vaines had still bene stuf't with blood."

"Suck up the breath that did my mistres blame,

And swallow it againe to do her right."

The rhythm moreover is perfectly regular, it is hard to find a trochee, most lines are end-stopped, every line rhymes, so that the effect is monotonous. Poverty of thought, frequent exaggeration, attempts at rhetoric which are too obvious are the most conspicuous faults in the drama. The diction is poor, the author mixes the persons: —

"If Mariams love and she was now disgrast,

Nor did I glorie in her overthrowe."

Mariam is here speaking of herself and of Doris. Strong lines such as: —

"Destruction take thee: thou hast made my hart

As heavie as revenge, I am so dull,

Me thinkes I am not sensible of smart,

Though hiddious horrors at my bosome pull."

are of very rare occurrence. The dramatist is no mean workman as far as construction is concerned, but is no poet. The dulllest part of the play is the last part of the last act, which consists of one scene

only. In this final monologue Herod expresses his grief and repentance. Such a long and artificial speech to express poignant grief, strikes a reader as being a blot on the drama.

The allusions in the piece are Jewish throughout. The writer always remembers that she is dealing with Jews in Jerusalem. The throne is therefore alluded to as "David's chair". There are many references to Jacob, Esau, Moses, and other well known figures of the Old Testament. We get many lines such as: —

"All friendship should the patterne imitate,
Of Jesses Sonne and valiant Jonathan."

Thus the author contrives to give us plenty of Jewish local colour. The other allusions in the play are to Roman events which had recently happened, to the relations existing between Octavianus, Anthony and Cleopatra. Allusions to Greek mythology are comparatively rare, and are found principally towards the end of the drama. The only Christian elements which are to be found in the play, occur in the Chorus to Act IV, which teaches forgiveness of injuries. There seem to be no anachronisms. The author seems to have bestowed considerable care on details.

The Form of the Drama.

With its Chorus, its Messenger, its division into five Acts and its observation of the Unities, the drama belongs to the so-called Classical type. It will be interesting to see the relation of this drama to the English classical dramas. Fischer has worked out the influence of Seneca on English tragedy up to the time of Shakespeare, in his „Zur Kunstentwicklung der Englischen Tragödie von ihren ersten An-

fängen bis zu Shakespeare." Strassburg 1893. His results are, shortly, as follows. Seneca's dramas are on the whole family dramas and not political ones. They observe the Unities and can therefore treat only one part of a particular story. They have little action on the stage, whilst much happens behind the stage. There are many epic scenes (for example, there is a messenger to report events, who is generally unnamed, appearing as Nuntius). The news is given often only to a Chorus acting as audience, but sometimes to a person of the drama who interrupts slightly. There are often lyric scenes to bring out the mood of the speaker, and these are generally in monologue. About one half of the dramas consist of dramatic scenes. The persons of the drama are few, some appear only once on the stage and the dialogue is carried on by very few persons, more than three rarely appearing on the stage.

The Chorus is frequently used to fill up pauses between the Acts. It offers philosophic remarks on the action, praising "the golden mean" etc. The tone is often didactic. Seneca divides his dramas into five acts. Fischer classifies them as follows: Act I Einführung, Acts II, III, IV Ausführung, Act V Abschluss. There is no admixture of comical element.

All Seneca's dramas had been translated into English by 1581, and many of them between 1560 and 1566.

Some early English dramas, e. g. *Cambyses* (? 1561), and *Appius & Virginia* (1560—65) shew traces of Seneca's influence, but here we find no Chorus, no division into acts, and a mixture of tragic and comic elements. But equally early we have *Gorboduc* (1561) divided into five acts provided with a Chorus. Here there are generally few speak-

ers on the stage, and there are many monologues. Many events happen behind the stage which are reported by a messenger. But the Unities of Time and Place are not observed. But in "Tancred and Gismunda", a revision of an older play printed by Brandl ("Quellen des weltlichen Dramas in England vor Shakespeare", Strassburg 1898), we have observation of the Unities of Time and Place. There is also a Chorus which makes comments on events. There are few speakers on the stage, but the drama is full of subject-matter.

Fischer names "Gorboduc" and "Tancred and Gismunda" — "Copien Senecas". Lady Carew's drama follows Seneca more closely even than these two dramas. There are at least eight monologues in the play, mainly lyrical in tone. The length of the monologues is 78, 64, 20, 24, 33, 50, 4, 100, lines. In this last long monologue of Herod no stage direction is given "Exit Nuntio", but presumably Herod is meant to be on the stage alone. The Chorus expresses observations on the events after each act. It makes didactic remarks. A good example of this is the Chorus to Act IV.

"The fairest action of our humane life,
Is scorning to revenge an iniurie:
For who forgives without a further strife,
His adversaries heart to him doth tie.
And tis a firmer conquest truely fed,
To winne the heart, then overthrow the head."

The Chorus is used to mark the pause between the acts.

This is a family drama and although Josephus devotes much space to political events, the drama keeps these quite in the background. As has already been said the Unities of Time and Place are obser-

ved, so that only the end of the story can be represented. Beyond the duel-scene there is practically no action on the stage. Sohemus, Constabarus and the sons of Baba are executed behind the scene. Mariam is executed and the Cup-bearer hangs himself behind the scene, and the events are reported by a messenger. The messenger is unnamed, being designated as "Nuntio". He reports his message to Herod only, who interrupts him slightly. The course of the action has already been given. There are not many characters in the play. The drama contains rather more than 2000 lines, of which Herod speaks 534 (though he does not appear on the stage till the fourth Act), Constabarus 282, Mariam 248, Salome 233, Alexandra 122, Pheroras 109. The Chorus takes up 180 lines. Antipater speaks 8 lines. Ananell 16, Silleus' man 6, the Soldier 2. Of the eighteen characters, four are unnamed. The following appear on the stage only once: Alexandra, Graphina, Antipater, Ananell, Sohemus, Nuntio, the Butler, the Soldier, and Silleus' man. The dialogue is carried on generally by two persons and never by more than three. There is no admixture of comical element. This drama therefore follows very closely those features of Seneca's dramas which Fischer mentions in the book already referred to.

We have however not only to examine the construction of those dramas showing Seneca's influence, in order to see what was the aim of these dramatists. We can turn to a piece of contemporary criticism, viz: "The Defence of Poesie" by Sidney which was printed in 1595. Sidney died in 1586, his work was written probably 1581. We see from the following passage a contemporary's view of drama. It seems that Gorboduc was held as a model drama for some twenty years at least.

“Our Tragidies, and Comedies, not without cause cryed out against, observing rules, neither of honest civilitie, nor of skilfull Poetrie. Excepting Gorboducke, (againie I say of those that I have seen) which notwithstanding as it is full of stately speeches, and well sounding phrases, clyming to the height of Seneca his style, and as full of notable moralitie, which it dooth most delightfully teach, and so obtaine the very ende of Poesie. Yet in truth it is verie defectious in the circumstances, which greeveth me, because it might not remaine as an exact modell of all Tragidies. For it is faultie both in place and time, the two necessarie companions of all corporall actions. For where the Stage should always represent but one place, and the uttermoste time presupposed in it, should bee both by Aristotles precept, and common reason, but one day; there is both manie dayes and places, inartificially imagined. But if it bee so in Gorboducke, howe much more in all the rest, where you shall have Asia of the one side, and Affricke of the other, and so manie other under Kingdomes, that the Player when he comes in, must ever begin with telling where he is, or else the tale will not be conceived. Now ye shall have three Ladies, walke to gather flowers, and then we must beleieve the stage to be a garden Now of time, they are much more liberall. For ordinarie it is that two young Princes fall in love, after many traverses she is got with childe, delivered of a faire boy: he is lost, groweth a man, falleth in love, and is readie to get another childe, and all this in two houres space: which how absurd it is in sence, even sence may imagine: and Arte hath taught and all auncient examples justified, and at this day, the ordinarie players in Italie, will not erre in. Yet

will some bring in an example of Eunuches in Terence, that containeth matter of two dayes, yet far short of twentie yeares. True it is, and so was it to be played in two dayes and so fittid to the time it set forth. And though Plautus have in one place done amisse, let us hit it with him, and not misse with him. But they will say, how then shall we set forth a storie, which containes both many places and many times? And do they not know, that a Tragicdie is tied to the lawes of Poesie, and not of Historie: not bounde to follow the storie, but having liberty, either to faine a quite new matter, or to frame the Historie, to the most Tragicall conveniencie. Againe many things may be told which cannot be shewed: if they know the difference betwixt reporting and representing

And so was the manner the Auncients tooke, by some Nuntius, to recount thinges done in former time, or other place. Lastly, if they wil represent an Historie, they must not (as Horace saith) beginne "ab ovo", but they must come to the principall poynte of that one action which they will represent.

[Here examples are given.]

But besides these grosse absurdities, howe all their Playes bee neither right Tragedies, nor right Comedies, mingling Kinges and Clownes, not because the matter so carrieth it, but thrust in the Clowne by head and shoulders to play a part in majesticall matters, with neither decencie, nor discretion: So as neither the admiration and Commiseration, nor the right sportfulnessse, is by their mongrell Tragicomedie obtained."

Our drama observes those Unities which Sidney demands, and has that didactic purpose which seems to him essential. The didactic element is not allowed to intrude in the play but is reserved for the

Chorus. The last lines of the last Chorus point the moral: —

"This daies events were certainly ordainde,
To be the warning to posteritie.
So many changes are therein containde,
So admirablie strange varietie.

This day alone, our sagest Hebrews shall
In after times the schoole of wisdom cal."

If we compare the use of the Chorus by Lady Carew with Shakespeare's and Marlowe's use of it, we find that Lady Carew uses it only for pauses between acts, and for didactic purposes. In "Dr. Faustus" Marlowe uses the Chorus to give part of the history of Dr. Faustus which cannot be represented on the stage, and to point the moral at the end of the drama.

"Faustus is gone: regard his hellish fall,
Whose fiendful fortune may exhort the wise,
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits
To practise more than heavenly power permits."

Shakespeare uses the Chorus in Henry V partly to inform the audience of Time and Place, and partly to recount the events which cannot be acted on the stage without making the drama too long.

II. "The true Tragedy of Herod and Antipater", by Markham and Sampson.

The Life of G. Markham.

(Dict. of National Biography. Vol. 36, pp. 166—8.)

Gervase or Jervis Markham was born about 1568. He was the brother of the author Francis Markham, and the third son of Robert Markham of Nottinghamshire. In his early years he followed the career of

arms in the Low Countries, and in Ireland. He then turned to literature as a means of livelihood.

Gervase Markham was many-sided — He was a scholar and was acquainted with Latin, French, Italian, Spanish, and perhaps Dutch; he was a mediocre poet and dramatist, a practical student of agriculture, and a champion of improved methods of horse breeding and racing. His services to agriculture were long remembered. Possessed of great industry, he compiled for book-sellers on a large scale and earned the title of "the earliest English hackney writer". Many of his works treat of the same subject, and contain frequent repetitions, though a different title is given to each book. Ben Jonson scorned him, saying "he was not of the number of the Faithfull, and but a base fellow". (Conversations with Drummond. p. 11.) He collected a library.

In 1593 Markham revised for the press a poem "Thyrsis and Daphne", which is not known to be extant. In 1595 he published his poem "The most Honorable Tragedie of Sir Richard Grinville, Knight". Only two copies of the original edition of this poem are known. Doubtless some of Temyson's expressions in his poem were suggested by Markham. In the same year appeared the "Poem of Poems", dedicated to Sidney's daughter Elizabeth. Other poems followed, and in 1607 and 1613 appeared Markham's continuation of Sidney's *Arcadia*.

Markham is known to have collaborated with other writers in at least two dramatic pieces — "The Dumb Knight" 1608, by G. Markham, and Lewis Machin; and "Herod and Antipater" printed 1622, by G. Markham, and W. Sampson.

In prose treatises dealing with practical subjects Markham was at his best. He issued tracts on horses,

cattle, and sporting subjects and wrote four books on military life.

Markham married a daughter of J. Gelsthorp. There appear to have been no children of the marriage. Markham was buried at St. Giles's Cripple-gate on the 3rd Feb. 1636—7.

Life of W. Sampson.

(Dict. of National Biography Vol. 50, p. 233.)

William Sampson was born near Retford about 1590. He was the son of a yeoman. Besides his share in "The true Tragedy of Herod and Antipater", he wrote by himself "The Vow Breaker" in prose and verse, printed 1636. This drama is founded on a local topic (Nottinghamshire). A man called Bate-man, seduced a married woman Mistress German. Both committed suicide. The title-page says that the drama was acted several times by several companies with great applause. Sampson died about 1636.

"The true Tragedy of Herod and Antipater:"
by Markham and Sampson, has the following title-
page.

The true
Tragedy
of Herod and
Antipater:

With the Death of faire Marriam.

According to Josephus, the lear-
ned and famous Jewe.

As it hath beene, of late, divers times publicuely Acted
(with great Applause) at the Red Bull, by the
Company of his Maiesties Revels.

written by	{ Gervase Markham. And William Sampson. }	Gentlemen.
------------	---	------------

London.

Printed by G. ELD. for MATHEW RHODES, and are to be sold at his shop at the upper end of the Old Bayly, neere Newgate. 1622.

References are given to the pages of the only printed edition.

The text of the drama is fairly well printed, no words are illegible. Misprints are not frequent. e. g. —

. 'tis the Divels tricke
Sill to forsake men in their misery" (p. 75)
We should here read '*still*' for '*sill*'.

On p. 60 we have '*exit*' for '*exeunt*'

On p. 69 we have '*cuckond*' for '*cuckold*'.

Some misprints are pointed out in the pages on metre. The misprints are due mainly to the wrong division of the verses. Thus, where Alexandrines are found, and where the lines are too short, a re-arrangement of the verse divisions will often, though not always, give the correct text.

The only other copy in the British Museum is of the same edition, but the title page is missing.

The source of the play (viz. Josephus' Histories) is mentioned not only in the title-page but also in the Printer's Epistle, "Gather'd from learn'd Josephus", and in the Prologue

"JOSEPHUS th'ancient Writer, with a Pen
Lent by the Muses, gives new life to Men."

After the title-page follows "The Printers Epigrammaticall Epistle. to the under-standing Readers", written in heroic couplets and signed "yours obsequious. in whats vertuous. MATH: RHODES." An address by Machin "to the understanding Reader" is prefixed to "The Dumb Knight" (printed 1608)

which is the work of Markham and Machin. (Ward, English Dramatic Literature Vol. III p. 156.)

The Printers Epistle complains that only "commicke Ribaldry" finds a sale, and that Histories and Tragedies remain unbought. Next comes a Prologue written also in heroic couplets. The play is presented by "Times eldest Daughter (Truth)". She promises an admixture of comic element in the play: —
 . . . "though Her [viz. History's] Scœnes seeme grave
 and hie

She heere and there with a loose wing doth flye:
 Striving to make you merry."

The drama is divided into five acts; in each case the act has but one scene assigned to it, though each act has really many scenes. Towards the end of the first act a change of scene occurs from Jerusalem to Rhodes.

Herod, since his appearance early in the act, has had to make a long journey, and appears before Augustus: yet no division has been made by the dramatists in this act. We read merely "Ex. Ant. Enter Augustus"

No list of the persons of the drama is given, it is as follows: —

<i>Herod.</i>	King.
<i>Antipater.</i>	Herod's bastard son.
<i>Pheroas.</i>	Brother to Herod, and Cup-bearer.
<i>Joseph.</i>	Brother-in-law to Herod.
<i>Aristobulus the Elder.</i>	High Priest, son to Alexandra.
<i>Alexander</i>	} Sons to Herod and Mar- riam.
<i>Aristobulus the Younger</i>	
<i>Archelaus</i>	} Grandchildren to Herod.
<i>Antipas</i>	
<i>Augustus.</i>	Emperor.

<i>Decius</i>	}	Officers to Augustus.
<i>Lucullus</i>		
<i>Mutius</i>		
<i>Hillus.</i>		A Centurion.
<i>Animis.</i>		An Officer to Herod.
<i>Niraleus.</i>		An Officer to Herod.
<i>Tryphon.</i>		Herod's Barber.
<i>Achitophel.</i>		Drug-seller.
<i>Disease.</i>		His servant.
<i>Lime.</i>		A Mason.
<i>Durt.</i>		A Labourer.
<i>Handsaw.</i>		A Carpenter.
<i>Marriam.</i>		Queen to Herod.
<i>Alexandra.</i>		Mother to Marriam.
<i>Kiparim.</i>		Mother to Herod.
<i>Salumith.</i>		Sister to Herod, and Wife to Joseph.
<i>Adda.</i>		Wife to Pheroas.
Three Lords, Two Slaves. Eunuch. Executioner. Ghosts of — Aristobulus the Elder, Alexandra, Alexander, Aristobulus the Younger, Marriam, Tryphon, Pheroas. Achitophel, Disease and Salumith. Two Furies. Attendants.		
<i>Josephus</i> as Chorus.		

No directions are given with regard to time, but this must be considerable. Herod makes a journey to Rhodes and returns. Antipater makes a journey to Rome and returns. Augustus comes from Rome to Jerusalem. Herod grows old, and his grandchildren are brought into the drama. The drama indeed covers the whole period from Alexandra's attempted flight to Egypt, to the death of Herod. Nothing is mentioned with regard to place. Most of the action takes place in Jerusalem, part of it at Rhodes where Herod meets Augustus, and part near a house of Pheroas, some distance from Jerusalem.

Metre.

The drama is written in blank verse. Heroic couplets occur rarely. The rhyme is generally masculine though some feminine rhymes are found.

"He that feares Envy shall be sure to finde it:
But he securest, that the least doe's minde it." (p. 71.)

"Lend me your hands, wee'l try who is the strongest,
A wager, of us two, I live the longest." (p. 74.)

Generally only one rhyming couplet is found, two couplets occur sometimes.

"By all that's good they shall; second me Fate,
And let revenge once murder cruel hate. *Exit Alex: a. Ad. Eu.* No, Ile prevent you, Salumith shall know,
All your designes, and how your actions goe. *Exit Eu:*"
(p. 60.)

The only passage containing several couplets is a whimsical love speech by the barber Tryphon.

"*Try.* Salumith, o Salumith;
When first I saw thy golden Lockes to shine,
I brake my glasse; needing no Face, but thine:
When at those corrall Lips, I was a gazer;
Greedy of one sweet touch, I broke my Razor:
When to thy Cheekes, thou didst my poore Eyes call;
Away flew Sizars, Bason, Balls and all:
Only the Crisping-Irons I kept most deare;
To do thee service heere and every where."

Rhymed couplets occur only some twenty times, generally at the end of a scene or of a single speech. In one or two cases a couplet occurs within a speech.

In two cases a word with a strong accent rhymes with a weakly accented syllable: —

"Make Vertue thy Companion; for we see,
She builds their ruines, spring from Tyrannie."
(last two lines of play.)

"If envy hurt it, tis our fates, and we
Begge but your hands, for the recoverie."

One speech by Antipater (p. 17) concludes: —

"The Plot is laid, Parts must bee playd,
No time delaid."

As an example of the blank verse at its best the following passage may serve: —

"*Herod.* Who sits on the Tribunall, sits on thorne,
And dangers do surround him; for at it
Envy stands ever gazing, and with darts
Headed with lightning strikes unto the heart
Of every noble action: What can kings
Doe, that the rude not censure and pervert
To vilde interpretations? Nay, although
Justice and mercy guard them: though mens faults
Are grown so odious, that even Cruelty
Is a commended goodnesse, meere Distrust
A reasonable vertue; Secrecie,
Important and most needfulle; and Suspect,
A worthy Truth, which needs no witnesses:
Yet in this case, (where men cannot erre twice)
What shall we doe, that shall scape Infamie?"

Here we find a large percentage of run-on lines, variation of accent, and a certain dignity in the diction. But this is the verse at its best, and such passages are not very frequent in the play.

Verses which are too long are of frequent occurrence: —

"Jove, Prince of Gods, was petty king of paltry Creete:"
(p. 15.)

In a speech by Antipater (pp. 16 und 17) a long passage occurs containing many long lines: —

"*Ant.* So shall it be, shall it? no shalls; tis done,
dispatcht:

Who can resolve, can doe: who can dispose, can better:

My way, seaven single persons, and two houses crosse:
Supported by a many headed beast.

O had they all one head, or all their heads one necke.
Or all their necks one body, which one blow might
broach:

But had they Hydra's heads, Gerions bodies; Hercules.
By making them away, would make his way to Heaven:
But as an hunger-starved Tyger, betweene two
Heifers,

Here yawnes, there gapes, in doubt where first to
fasten;

So doubt I where to set my pawes, but care not where:
My Father shall be first, that order be observ'd;
Whose death I wish, not worke, lest piety be wanting:
Rome will I hope ease me of that disturbance:

Herod is come Augustus, friend to thy foe, and so
thy foe;

Keep him Augustus, nay kill him Augustus, or Jove
kill him and thee:

Passe he by Land or Sea, or Hell, or under Heaven:
O Earth; food unto him, or none or noysome give:
O Sea; his ships or sinke in sands, or drinke in waves:
O Heaven; or stop his breath, or lend contagious breath:
O Hell; for Kindnesse, call him in thy wombe: In
summe,

Gape Earth, swell Seas, fall Heaven, Hell swallow him.

But, let me see; what say my hellish Counsellors?

Egystus wooes, and winnes, and weares a Crowne:
a Queene

Receives with love (false love) the Victor King; unarm'd,
She cloaths him in her handi-worke, a shirt,
Which had no head or armes to issue out;
Intangled thus they slew him: let me see,
What have they left? thus Clitemnestra writes."

Further examples are: — (p. 23.)

"Slave, Ile not strike: knowst thou, or he, or he, or
Caesar"

"I'de doo't: although the ruines fell like Quarries on
me" (p. 23)

"Talkes to it as if she had beene in it: then fells downe
(p. 38)

On p. 51 we have:

„Salute the great Augustus: say, that age, griefe,
And some naturall sicknesse, having made" . . .

We ought here probably to read:

"(Griefe and some naturall sicknesse, having made".
with the first accent on *griefe*.

Again on p. 54 we have:

"Rage or affrighting torment: but as death were
Kissing and not killing, hence they goe."

Here we must read:

"Were kissing and not killing etc."

On the same page the lines:

"There's your price; give me the Juell,
Now its bought and sold, you may disclose the full
perfection."

should be:

. . . . "There's your price
Give me the Juell, now its bought and sold
You may disclose the full perfection."

Another passage (pp. 80—81) is noteworthy:

"No, let them throng about me; and behold
Their glory, and Redeemer, Ha; what's this? a
Vision?

No; a mortall Prodigie: the King is living: O,
I'm lost

Past hope, and past imagination; by his side" . . .

These lines should be divided:

"No, let them throng about me; and behold
Their glory and Redeemer. Ha, what's this?

A Vision? No, a mortal Prodigie:
The King is living: O, I'm lost, past hope,
And past imagination; by his side" . . .

On p. 82 we find:

"This service men shall doe me; and my name
Remaine a Bugbeare to Ambition. Come, I am now
prepared.

These are the last lines of a speech. We must read,
therefore:

"Remaine a Bugbeare to Ambition
Come; I am now prepared."

A short line at the beginning or end of a speech is
very frequent, so that here we have probably only
a misprint.

Further p. 8, we have probably a misprint

"Who lives the lives the longest still must end in
death;

And so must I."

We must put "in death" in the next verse.

Another long line is (p. 21):

"On whom I'll shower my vengeance. (Enter Mutius.)

Mut. Gracious Sir: the King of Juda, like a suppliant,"
Here "Gracious Sir" read after "vengeance" must be
the correct reading:

"On whom I'll shower my vengeance [Enter M.] Gra-
cious Sir."

Lines which are too short are of frequent occurrence.
Such occur in speeches of a few words:

"*Ani.* Sir, they are fled" (p. 8).

Speeches often begin and end with, short lines. Short
lines occur however within a speech:

"As earst I had when I was troubled" (p. 60.)

But perhaps here we should read "*troubeled*" (3 syllables).

We have an amusing verse put into the mouth
of the amorous barber (p. 46):

„Try. Bright Go-o-o-desse. *Sal.* Well proceede”
 In words ending in *-tion*, *-sion*, at the end of a verse,
 the *-tion*, *-sion* has two syllables; in other positions
 one syllable.

“To vilde interpretations? Nay, although” (p. 6)

“*Luc:* 'Tis a rare gratulation. *Dec.* I'm affraid” (p. 22)

“Are staid in your conjunctions: poore things, know”
 (p. 25)

“Upon my knees I begge compassion;

Compassion for my Mother. *Arist:* To this ground”
 (p. 35)

“Consists the great worke of Creation” (p. 76)

The following passage, which seems to consist of
 trochees:

Ant: “And judgment should pursue them

Her: Good, no more; goe stay the Execution

Ant: Not on earth is there a man more willing:

Yet, when Kings condemne themselves of rashnesse,

Who can blame contempt to follow after?

Her: Lord to see how time is lost with talking (p. 37)

Ant: I am gone”

should be arranged:

Ant: “And judgment should pursue them. *Her:* Good
 no more

Goe stay the Execution. *Ant:* Not on earth

Is there a man more willing; Yet, when kings

Condemne themselves of rashnesse, who can blame

Contempt to follow after. *Her:* Lord, to see

How time is lost with talking. *Ant:* I am gone”

Some lines commence with trochees or dactyls:

“Favour your owne repentance, doe not spill” (p. 35)

“'Tis a rare gratulation. (*Dec.*) I'm afraid” (p. 22)

“Wounds in my heart trough which his love and name”
 (p. 20)

Three short songs occur. where Achitophel cries his wares. To give an example: (p. p. 18. 19.)

“Is there a Lady in this place,
Would not be mask’t, but for her face;
O doe not blush, for heere is that
Will make your pale cheekes plumpe and fat.
Then why
Should I thus crye,
And none a Scruple of mee buye.”

Alliteration is used sparingly.

From the quotations already given, and from those which are given later, it will be seen that weak endings, light endings and feminine endings are fairly common. Sampson and Markham use blank verse with very great freedom.

Prose occurs in the play several times, but in no passages of any length. Prose is mainly confined to the comie scenes. The workmen talk prose.

The Contents of the Drama.

The contents of the drama are as follows:

I. 1. Alexandra and the Elder Aristobulus prepare to flee to Egypt in order to escape the wrath of Herod, who has already killed Alexandra’s father Hircanus, and her husband Alexander. They fear pursuit. Exeunt.

Antipater gives Animis instructions to follow Alexandra and Aristobulus, and reproaches him for his sloth. Antipater pretends anxiety for Herod’s safety:

“And where our Princes health is questioned,
The lives we either borrow or doe lend
Must bee forgot and made ridiculous.”

Exit Animis. Antipater in monologue expresses his intention to supplant Herod’s legitimate sons. His

way has been made easier by the death of Hircanus, and he hints at drowning Aristobulus and Alexandra. Exit Antipater. Herod excuses to Marriam the murder of Hircanus and Alexander as being necessary. Though she regrets their deaths, she agrees to the necessity:

“How ever Nature taught mine eyes to weepe,
Yet in my love to you I buried them;
They were rich Jewels once, but, set by you,
They have nor price, nor lustre; 'tis mine eye
That pitties them, my heart doth honour you.”

Herod then informs Marriam that new treasons are afoot and commands Joseph to read a letter from Cleopatra to Alexandra, which has been intercepted. Cleopatra promises to receive Alexandra and Aristobulus, if they can escape to Egypt. Enter Animis and soldiers, with two trunks, announcing the escape of the fugitives. Herod angrily reproaches Animis for sloth. Herod whispers to Joseph, during which Marriam expresses her thanks to God for the escape of her mother and brother. Herod orders the trunks to be thrown into Silo, but on a suggestion of Joseph that the trunks may contain letters, they are opened and the fugitives are found inside. Alexandra and Aristobulus, condemned to death, defy Herod. Herod then pardons them and promises them safety. Herod whispers with Antipater, and the latter with the young Princes Aristobulus and Alexander. Herod commissions Joseph with the building of the Temple, in order to please Marriam and Alexandra. Enter Hillus who announces that Antonius and Cleopatra are dead, and that Augustus threatens vengeance on Herod for the help which Herod has given Antonius. Herod decides to go to Rhodes to meet Augustus. Antipater announces that he, the Elder Aristobulus, and the young Princes

have arranged a swimming contest. Exeunt all but Herod and Antipater.

Herod promises to make Antipater his heir, and orders him to kill Aristobulus the Elder so that Herod's throne may remain safe during his absence. Antipater states that he will drown Aristobulus during the swimming contest. Herod further orders Antipater to kill Marriam in case he should not return, in order that no one may have her after his death. Joseph who has returned to listen, is shocked at Herod's cruel plans.

Antipater in a monologue expresses his intention to seize the crown in spite of all difficulties. A Dumb Show plays before Antipater which encourages him in his resolution. Exit Antipater.

Enter Lime, Durt, and Handsaw, who have been engaged to work on the Temple. They speak with Joseph about the work. Enter Achitophel with Disease. Joseph engages their services too. Exeunt all but Joseph.

Enter Alexandra and Marriam. (Enter also Antipater and Salumith who watch proceedings from a balcony, and are unobserved). Marriam and Alexandra report the drowning of Aristobulus to Joseph. They suspect foul play. Marriam declares that her love for Herod has gone:

. . . . "O you Gods,
What Treason lurkes in Greatnesse; this hath made
Wounds in my heart, through which his love and
name,

Is fled from me for ever!"

Joseph whispers to Marriam and Alexandra the truth of the death of Aristobulus, and tells them that Herod has given commands to Antipater to kill Marriam, in case he does not return. Antipater

suggests to Salumith that Joseph is kissing Marriam (as the whispering proceeds). The jealousy of Salumith is aroused, and she vows vengeance:

"He be reveng'd; by all my hopes I will."

Here a sudden change of scene takes place. The action now is in Rhodes. Enter Augustus with officers. He vows vengeance on Herod, since Herod has helped Antonius. Enter Herod, who conducts himself nobly before Augustus, and defends his friendship to Antonius. Herod says he is ready to die if his friendship to Antonius is a crime. Augustus orders a slave to kill Herod. This slave, who had fought against Julius Caesar in Britain, refuses to murder a King. A second slave, a Roman, expresses his willingness to do it. Augustus pardons Herod, and offers him his friendship. *Exeunt omnes.*

II. 1. Enter Marriam, Alexandra, Salumith and Kiparim. They quarrel. Salumith and Kiparim are scorned by Marriam and Alexandra for their low birth. Salumith charges Marriam with unchastity. Antipater enters, and tries to calm the women, but is charged by Alexandra with murder. Joseph enters and is charged by his wife Salumith with adultery. Joseph tries to pacify all. He announces Herod's return. Joseph exhorts all to meet the King cheerfully. Marriam announces that she will not receive him joyfully. *Exeunt Alexandra and Marriam.*

Enter Herod with his young sons and Pheroas. He misses Alexandra and Marriam and is told that they grieve at the death of Aristobulus. Herod sends Joseph and the two young Princes to fetch them. Salumith seizes the opportunity of Joseph's absence to tell Herod the vague plots against him, and she states that Marriam and Joseph have committed adultery. She calls on Antipater to support her sta-

tements. He cunningly supports the charges, whilst pretending to minimise them —

“ . . . Tis not fit,

Nor dare I credit Rumor, chiefly when
It speakes of such great persons; yet tis true,
Many vilde things are utterd; nay indeed
Some prov'd I wish were hidden: but alas,
Who knowes not Slander's ever impudent?”

Herod will hear nothing of these charges, and suggests that Salumith is jealous. He has perfect faith in Marriam: —

“O my Divinest Marriam, how art thou
And thy great sweetnesse injur'd'. Th'unblowne
Rose.

The mines of Crystall, nor the Diamond,
Are half so chaste, so pure and innocent.”

Enter Marriam and Alexandra, escorted by Joseph and the young Princes. Herod expresses his grief at the death of Aristobulus. Marriam and Alexandra however refuse to believe that Herod is innocent. Marriam reproaches Herod for giving the secret order for her death. Antipater asserts that he has not revealed the secret. On being threatened by Herod, Marriam says that Joseph told her of this order. Herod at once concludes that Marriam and Joseph have had a guilty intrigue:

“Have I for this so often lost myselve
Within the Labyrinth of her wanton eyes;
And am I now repaid with Treachery.”

He is ready to hear the charges of Salumith and orders her to speak. Salumith repeats her charge. Antipater brings in Pheroas and Achitophel. Antipater has apparently prepared a tale for Pheroas and Achitophel to tell the King. Pheroas states that Marriam gave him a drink which he was to hand

to Herod, saying that it was a love potion. He however, had found it to be poison. He states that Marriam had said that the potion came from Joseph. On making a search Pheroas had found that Achitophel had prepared the poison. Achitophel states that the Queen had commanded him to make a poison. Marriam protests her innocence, and her young sons support her. Alexandra, fearing for herself, accuses her daughter. The only answer which Marriam can make is:

“ . . . Then be dumbe,
Be dumbe for ever Marriam; if you thinke
I can be guilty, who is innocent?
Madam, you are my Mother; O call up
Your worst imaginations, all the scapes
Both of mine Infance, Childhood or ripe yeares,
And if the smallest shadow in them all
Betoken such an error, curse me still,
Let me finde death with horror, otherwise,
Silence and patience helpe me. Sir, tis fit
You plead your own cause; I am conquered.”

Herod orders the execution of Marriam and Joseph. The young Princes plead for their mother in vain. They draw their swords to defend her, but are powerless. Herod regrets his haste in ordering the execution of Marriam, and commands Antipater to order the execution to be stopped. Antipater delays purposely, and Pheroas enters announcing her death. She died calmly, and in silence:

“ Her Mothers bitter railings, all the cries
Of the amazed People, mov'd not her;
No not one poore small twinkle of her eye:
But, with a constancie, that would outface
The brazen front of terror; she assends
Up to the fatall Scaffold; . . .

Shee tooke the stroke, not as a punishment;
But a reward; so Saint-like hence she went.”
Herod expresses his grief and self-reproach, and eulogizes Marriam:

“Enough, too much; th’ast slaine me Pheroas;
O, I have lost in her death more true joyes,
Then Heaven can give or, earth is worthy of:
I am a Traitor to my selfe and love;
To Nature, Vertue, Beauty, Excellence;”

Herod banishes Pheroas, who suggests that Marriam is not worthy of Herod’s grief.

Animis announces that the citizens are in arms, led by the young Princes. Herod turns his attention to quelling the rebellion. Exeunt all but Antipater, who in a monologue, again expresses his determination to become King. Here follows another Dumb Show which suggests to Antipater the advisability of killing all the family. Exit Antipater.

Josephus enters announcing a Dumb Show, which shews how Augustus interfered in the quarrel between Herod and the young Princes and brought about a reconciliation. After the Dumb Show Josephus explains the meaning of it.

III,1 Salumith bribes Lyme and Handsaw to swear that the young Princes have bribed them to throw a stone on Herod from the Temple. Dialogues between Antipater and Animis, and then between Antipater and Hillus refer to Antipater’s having bribed the two for certain purposes which appear later. Antipater persuades Salumith to join him against the young Princes, by telling her that they will take vengeance on her for the death of their mother.

Enter Tryphon, who dotes on Salumith. She whispers instructions to him. She allows him to

kiss her hand, which kiss we learn has bought the Princes' lives.

Enter Herod driving in the Princes, and holding a letter in his hand. Hillus swears that he saw the young Princes armed to murder Herod. Animis swears that the young sons have given him a letter for Chrysander proposing a revolt against Herod. Lime, Handsaw and Tryphon swear that the Princes bribed them to murder Herod. Herod stabs Tryphon. Antipater and Salumith pretend to plead for the Princes. Herod will hear nothing and commands the Princes to be strangled. The Princes are strangled on the stage. Herod names Antipater his heir and orders him to visit Augustus to have his succession confirmed. Exit Herod.

To Antipater and Salumith. Pheroas enters. His banishment has depressed him and made him ill. Achitophel enters crying his wares, and sells Antipater a strong poison. When Achitophel leaves, Antipater announces to Pheroas and Salumith that he has a poison for Herod. He gives the poison to Pheroas to keep during his visit to Rome.

IV. 1. Alexandra visits Pheroas who is still ill. He confesses to her that his conscience is the cause of his sickness. He has had no peace since he caused the death of Marriam: —

“O, what a Journey hath that man to Heaven,
Whose Conscience is opprest with injury;” . . .

“I doe confesse before the Mercy-seate
Of Men and Angels, I slew Marriam;
’Twas I accus’d her falsly, I suborned,
Strucke her to th’ heart with Slander.”

and we have his confession: —

. “I confesse,
Marriam was chast as faire, all good, all vertuous.”

After his confession he is calm: —

“I could not rest before; yet now I feele
A calmenesse overspread me;”

Further to clear his conscience, he sends his wife Adda to fetch the poison, which, he says, was intended for Herod. He orders Adda to throw it away at his death and, if asked, to swear she never had it. Pheroas refuses to tell Alexandra who gave him the poison. He dies in calm. During this scene Alexandra's Eunuch has been listening unobserved, and, on being left alone on the stage, expresses his intention to inform Salumith of all that has passed. Exit Eunuch.

Enter Herod and Attendants. Niraleus describes the completed Temple. Enter Salumith and the Eunuch. The latter reports the scene he has recently observed, and states that Adda still keeps the poison. Herod orders the arrest of Adda and Alexandra.

Adda is brought on the stage in a chair. She had thrown herself from a turret to escape arrest. Adda denies having received the poison, but on the rack she confesses that the poison was given to her husband by Antipater. (Salumith is astonished at her knowledge.) Adda confesses further that she has given some of the poison to Alexandra, and has thrown the rest away. She says that Achitophel sold the poison to Antipater.

Alexandra, Achitophel, and Disease are brought in. Alexandra at first denies and then confesses that she has the poison. Achitophel states that Antipater ordered the poison and that it was intended for Herod. Herod orders Disease to be hanged, and Alexandra and Achitophel to drink the poison. Before Achitophel does this he states that Salumith is also guilty, and that both Antipater and Salumith had bribed him to

accuse Marriam unjustly. Herod orders Salumith to be guarded, and sends Niraleus to Rome to bring back Antipater. He is to do this however without letting Antipater be aware of his dangerous position.

A Dumb Show in which Augustus crowns Antipater, and Niraleus comes to fetch Antipater. Josephus explains this and states that we must imagine Antipater's return.

V.1. Niraleus enters with Antipater, who is pleased with Caesar's reception of him. Antipater is disturbed however by the jeers of three Lords who pass across the stage, and by the warning words of Animis and Hillus, who pass him. Niraleus reassures him.

Animis enters with a guard and arrests Antipater. Enter Herod. A fine speech by Antipater who protests his innocence, wins Herod. Herod orders his release. Niraleus warns Herod that Antipater is a dangerous man. He mentions the deaths of Alexandra, Pheroas etc., but Herod is deaf until Niraleus mentions the death of Marriam. Herod at once becomes stern, and orders Antipater to be taken to prison. After Herod has accused himself with regard to Marriam's death, he stabs himself with the knife handed to him to pare an apple.

Antipater is conducted over the stage to prison, to which the scene changes. Animis enters and reports Herod's suicide. Antipater rejoices and demands release. Animis cannot release him without commission. Animis goes to inquire into the rumour of Herod's death. Antipater sleeps, whilst waiting for the return of Animis.

Enter Herod, Augustus, Niraleus, Archelaus, Antipas and Hillus. Herod accuses himself to Augustus. Enter Ghosts of Aristobulus, Alexandra, the Princes, Marriam, Pheroas, Tryphon, Achitophel and Disease.

These are seen at first only by Herod, who, to Augustus' astonishment, addresses them. Antipater, whose sleep is disturbed by the Ghosts, wakes and falls asleep again. Enter Animis, who reports to Herod Antipater's joy at the news of his death. Augustus whispers instructions to Animis and Niraleus, who leave the stage. They reenter with a crown and proclaim Antipater as king. Having crowned him, they tell him that Herod desired when dying, that Antipater should bestow a tear on his corpse. Antipater expresses his willingness to do so: —

“O tis a Rent most ready; Teares in me
Are like Showers in the Spring time, ever blacke;
But never farre from Sunshine:”

Exeunt Antipater, Niraleus and Animis. Enter Hillus, Officers with the Scaffold and the Executioner. Soon Antipater enters with a Guard. Niraleus cries: —

“Give way, stand backe; roome for the King of Juda.”
to which Antipater replies: —

“No, let them throng about me; and behold
Their glory, and Redeemer.”

But when he sees Herod and Augustus he knows that he is lost. Herod gives his estimation of Antipater's character, and orders him to be executed. On being charged by Augustus to reveal any treasons which he knows, Antipater says that Salumith has aided him. Animis when ordered to fetch Salumith reports that she has died in prison. Herod feeling death approaching, orders the executioner to do his work quickly. Enter Salumith with a torch, as a Ghost, between two Furies. She is seen by Antipater who calls on her to wait for his soul. Antipater is beheaded, and at the same moment Herod dies on the stage. Archelaus is proclaimed King by Augustus.

The Epilogue states that the story is true, and that the authors have aimed at producing a play of moderate worth.

The Relation of Sampson and Markham's Drama to its Source.

According to the „Jewish War“ Herod gives only one secret command that Marriam should be killed, and this command is given to his brother Joseph. Here Sampson and Markham have followed the account of the “Jewish war”, since the “Jewish Antiquities” contains two such commands. In the drama the secret order for Marriam’s death is given to Antipater. But the drama also contains the account of the attempted flight of Alexandra and Aristobulus, which seems to be taken from the “Jewish Antiquities”. The rest of the drama may be taken from either book or from both. According to Josephus, Herod learns of the attempt to escape in coffins, which Alexandra and Aristobulus made, through the betrayal of someone. The drama is original in the discovery of the fugitives in the boxes brought on the stage. This was an attempt to please the spectators by a surprise.

Antipater’s share in the action has been altered by the dramatists. Antipater has a very large share in the action of the drama. He schemes the death of Marriam and drowns Aristobulus.

According to Josephus the elder Aristobulus was not drowned by Antipater, but by some servants of the king. Moreover he was murdered, not at once, but after he had been High Priest for a year. The character of Joseph is not sketched by Josephus, whilst our drama presents him as an honest man. According to Josephus, Salumith works against

Marriam because Marriam despises her. In our drama jealousy is her motive. The scene in which Augustus commands the slaves to kill Herod is original: according to Josephus, Augustus pardons Herod at the end of Herod's speech.

In the drama Pheroas becomes the King's Cup-bearer, and is banished by Herod because he suggests that Marriam is not worth Herod's grief for her. In the history a quarrel springs up between Herod and Pheroas, because the latter refuses to marry Herod's daughter. Pheroas finds it politic to leave the court.

In the history Tryphon is a mad barber, who accuses Prince Alexander. Out of him the dramatists have created a comical character. Tryphon is ready to accuse the young Princes, when Salumith, with whom he is in love, allows him to kiss her hand. The scene in which the young Princes draw their swords, in defence of their mother is original. The trouble which Herod had with the young Princes, is in the drama very much compressed.

In the history Pheroas falls ill and dies. Some of his servants cause Herod to suspect that Pheroas was poisoned. The servants are put on the rack, and give Herod the information that Antipater had often complained of Herod's long life to Pheroas, and that Antipater had given Pheroas some poison intended for Herod. The poison had come from a certain Antiphilus. The scene in which Pheroas, conscience-stricken, makes a confession to Alexandra is therefore original. The wife of Pheroas was not put on the rack. Further, the promise which Adda gives Pheroas with regard to keeping the secret of the poison is not in the history. Adda's attempt at suicide is taken from the history.

The dramatists have invented the three Lords who mock at Antipater, on his return to Jerusalem, and the warnings which Animis and Hillus give him. The incident of Herod's being hardened against Antipater, on being reminded of Marriam's death, just when he was about to pardon him, is of course original, since in the history Antipater has no share in Marriam's death. According to Josephus, Herod stabs himself because he is ill and despairs of recovery. In the drama it is the memory of his injustice towards Marriam, which causes his action. In the history Herod dies five days after the death of Antipater, whilst in the drama he dies as soon as he sees his once favourite son executed. Josephus says that Herod left Salumith money on his death. She was therefore in honour. Our drama gives her the poetic justice she deserves, she dies in prison where Herod has confined her, owing to her share in Antipater's scheme to poison Herod.

All the humourous figures (Achitophel, Disease, Lime, Durt, Handsaw) are original creations. Original also are the ghosts. As far as events are concerned, the dramatists have followed Josephus fairly closely: they have created a few characters, invented some scenes, changed some motives of action, and compressed many events.

Characterization.

HEROD is represented as a cruel man, the only gentle trait in his character is his love for Marriam and for Antipater. To make his throne safe he murders Hyrcanus, and excuses his action to Marriam, who accepts his excuses. His next deed of cruelty is the murder of Aristobulus. His infatuation for Marriam and his cruelty are seen in the order he

gives that she shall be killed if he does not return from Augustus. Herod cannot bear the thought that any one should have Marriam after his death.

Before Augustus Herod is bold and shews nobility of character. He will not desert his friend Antonius who has aided him, even in death: —

. . . . "Marke Anthony
Thrust forth his hand and staid me: he kept firme
My foote that then was sliding; I, for this,
Sent him not ayde, but rent long purchased.
O (gracious Sir) view mine oblidgevements well,
And you shall see vertue did governe me.
Why, did his life yet lie within my hands,
Thus would I straddle ore him as I stand;
Mine armes dissever'd like two Rhodian Props;
And ere I bent, my Trunke should be the Base
For his dread foes to build Ambition on:
This would I doe; and, if this bee a Crime,
It is so good an one, I scorne my breath:
Who lives the lives the longest still must end
In death; and so must I."

On returning to Jerusalem, Herod will not believe Salumith's accusation of Marriam, but when he finds that Joseph has told Marriam the secret order, which he had given for her death, he at once concludes that she is unchaste. Marriam's cold reception of her husband, the fact that she will not believe him when he asserts his innocence with regard to the death of Aristobulus, anger Herod, so that the discovery that his secret order has been betrayed, turns his love for Marriam into a suspicion of her unchastity. Although Herod is depicted as a very jealous man, he is not so hasty in this drama as in the drama by E. C. When Herod has heard

the charges of Salumith, Pheroas, Achitophel and lastly of Marriam's own mother Alexandra, his suspicion of Marriam is confirmed. But Herod is changeable. He has no sooner given the order for Marriam's execution than he changes his mind: —

“When I awake my memory, to looke
Upon her sweetnesse, goodnesse, and conceive,
That no affaire, no wisdom, or fond zeale,
Which oft attainteth others, could touch her:
O then, me thinkes, I might at least have breath'd.
Before I had condemn'd her;

. Antipater.

Goe, runne, flye; O, stay the Execution.”

After her death Herod is repentant, and his grief is unrestrained.

“O, I have lost in her death more true joyes,
Then Heaven can give or, earth is worthy of:
I am a Traitor to my selfe and love;
To Nature, Vertue, Beauty, Excellence;”

Herod now banishes Pheroas for suggesting that Marriam is unworthy of his grief.

From this time on Herod becomes the object of Antipater's intrigues. He kills the young Princes when he finds the accusation of treason against them so strongly supported. He feels that the cruel measures which he adopts are a necessity, and he becomes a pathetic figure whose fate is to be cruel. When he hears that Alexandra has received the poison which Pheroas had had in keeping, and reflects that his own safety can be secured only by the death of more people, he exclaims:

“Still shall I thus be hunted, and compell'd
To turne head on mine own blood? Is there left
Nothing to guard me but my Cruelty?”

Then let my Passion conquer and keepe downe
All Mercy from appearing."

The memory of Marriam still lives in Herod. After the return of Antipater Herod is about to pardon him for his plots, and Niraleus reminds Herod in vain that Antipater has caused the death of so many innocent people. But when Niraleus mentions Marriam, Herod breaks out: —

"All those forenamed were of no effect:

My Marriam; o my heart: hence with the Slave;
He heare no more of his inchanting words."

and again:

"O Niraleus,

He was so deeply rooted in our love,
All those and thousands more could never worke
Me to have sent him from my presence: but
My Marriam;
The thought of Marriam, like a Fever burnes,
Dissects me every Nerve: I feele within
My cogitations beating, things long past
Are now presented, now I suffer for them:
I'me growne a Monster, and could chase my selfe
Out of my selfe: I'm all on fire within;
O Marriam, Marriam, Mistress of my Soule,
I shall expire with breathing on thy name:
Thy deare remembrance burnes me:"

Now his grief at Antipater's treachery, his repentance with regard to Marriam and the thought that he has become a monster, so move him that he attempts suicide. Again when he sees the ghost of Marriam he wants to kill himself that he may join her.

. . . "O, a Sword,

A Sword for Heavens mercy; for, but death,
Nothing can joyne me to her."

Herod's view of himself is given in the lines:

. "what should Nature doe,
When, like to me, its growne unnaturall?
Turn'd a devouring Serpent: eating up
The whole Frye it ingendred; nay, the armes
And branches of its body."

He throws the whole blame of his sins on Antipater:

. "O, this Sonne
This Bastard Sonne hath onely ruind me:
Hell never knew his equall: all my sinnes
Are but the seeds he planted."

and he gives Antipater his estimation of his character:

. "In thy Brest
Was never thing lookt like Simplicity:
Thou hast made Goodnesse wretched, and defam'd
All vertuous things that grac'd Nobility;
Th'ast eate my blood up:"

Overcome by remorse for his life, cruelly deceived by his once favourite son Antipater, deeply repenting the injustice which Marriam has suffered at his hands, Herod dies, a pathetic figure, at the end of the drama, at the moment that Antipater is executed.

With regard to Herod's cruelty, his infatuation for Marriam and his domestic unhappiness, Markham and Sampson have borrowed from Josephus. But Herod's views of Kingship recall passages in Shakespeare's 2 Henry IV, Henry V, and Richard II. Compare for example 2 Henry IV, III. 1. 1 ff. the speech ending:

"Then happy low, lie down!

Uneasy lies the head that wears a crown."

and the speech IV, 5. 22 ff:

"Why doth the crown lie there upon his pillow,
Being so troublesome a bedfellow?"

O polish'd perturbation! golden care!
That keep'st the ports of slumber open wide
To many a watchful night! sleep with it now!
Yet not so sound and half so deeply sweet
As he whose brow was homely biggen bound
Snores out the watch of night."

and Henry V. IV. 1. the speech beginning:

"Upon the King! let us our lives, our souls" etc.
and containing the lines:

"What infinite heart's-ease
Must kings neglect, that private men enjoy!"
and Richard II. IV. 1. where Richard resigns the
crown to Bolingbroke:

"*Boling*: Part of your cares you give me with your
crown."

with Herod's speech (p. 6)

"Who sits on the Tribunall, sits on thorne,
And dangers do surround him; for at it
Envy stands ever gazing."

and Herod's speech (p. 73)

"For, if to be a King, is to be wretched;
Then to be meane is to be glorious:"

and (p. 22)

"Since first the time I wore the sorrowfull wreath,
(For crowns and Sorrowes are incorporate,
And hang like links, one wreathed in another)."

ANTIPATER is a scheming villain. His motive
is ambition. Quite early in the drama he resolves to
become King, and to let nothing stand in his way:

"Thus have I started bravely, and maintain'd
My race with full speed to ambition;
. could I now
But dampe the high Priest Aristobulus,
(As there's much water towards) and in it
Drowne his old politique Mother, halfe my way

Lies as my thoughts would wish it; and howere
By birth I am a Bastard, yet my wit
Shall beare me bove the true-borne; for 'tis found,
Power makes all things lawfull, all things sound."

He undertakes the drowning of Aristobulus and induces Salumith to act against Joseph and Marriam. He arouses Salumith's jealousy by suggesting that Joseph is kissing Marriam, in the scene where Joseph is whispering to her. Later too, by representing to Pheroas and Salumith that they stand in danger from the young Princes, for their share in Marriam's death, he succeeds in making them his tools for the removal of those who stand in his way.

He is clever enough to estimate all with whom he comes into contact, and by playing on their weaknesses to make them his accomplices. He is too cunning himself to work against Marriam, the young Princes and others, and plays his part cunningly in defending them before Herod when they are accused. But he never makes the mistake of defending too warmly. For example, when the young Princes are accused of writing a letter to Chrysander, inviting him to join a rebellion against Herod, Antipater has his speech ready:

. "By my hopes;
If it be false, tis strangely counterfeit;
The Slave that did it had a cunning hand,
And neere acquaintance with you; but deare Sir,
It shall be gracious in you to conceive
The best of these misfortunes: who, that knowes
The world, knowes not her mischieves; and how Slaves
Are ever casting Mines up; for my part,
(Though there's no likelihood) I will suppose,
This is, and may be counterfeit."

Salumith cannot dissimulate so well, and when she

pretends the defence of the young Princes. Antipater cuts her short, with:

"S'foote, y'are too earnest. and will spoyle us all:
Begge with a scurvy cold Parenthesis.

Sir, (though I know, in this case, minutes are
Irrecoverable losses) yet, you may
(If't please you) grant them their Petition."

He is able to plead so movingly for himself, that after his guilt has been proved, he succeeds in winning a pardon:

"O sacred Herod, heare thy Vassall speake:
Consider what I am: thy Sonne: if my offences
Prove prejudiciall to thee; Ile lay my life
As foot-stoole to thy mercies: O, consider
I never was that disobedient Sonne.
That did in anything oppose his Father:
But with a greedinesse, still ranne to act,
Ere thy Command was past
Let not those white hairs now be stained with blood.
Blood of thine own begetting;"

The pardon is not withdrawn until Herod is reminded that Antipater has caused Marriam's death.

There is no redeeming feature in Antipater's character. He bears no gratitude to Herod, for all the kindness which Herod has shewn him, and he greets the news of Herod's death with a cry of triumph:

"Excellent, excellent; noble, happy newes,
Why, what heart could wish better?"
. "by my Life,
(Which this sweet newes hath lengthened) had I seene
The Old man kill himselfe; I think I should
Have burst my sides with laughing:"

He meets death with bravado:
. "welcome Death,

I, that have made thee as mine Instrument,
Will make thee my Companion

. Here I am

A Monarch over all that looke on mee,
And doe despise what all you tremble at."

He recognises his own villany:

. . . . "for but we [viz. Antip. and Salumith]
Never two reacht the height of Villany."

He dies unrepentant.

Landau (Z. f. vergl. Litteraturgeschichte. N. J. Bd. VIII. p. 187) states that Antipater's first monologue recalls the monologue of Richard (Richard III. I. 1. 1 ff.). But he might have gone further. The character of Antipater is like that of Richard III. He is loveless, alone, a disregarder of all human bonds and human affections, and like Richard, a man of energy and of power. Like Richard he perpetrates one vile deed after another, and knows no moral restraint.

Antipater seems to be a compound of the Antipater of Josephus, and of the Richard III of Shakespeare.

MARRIAM has a smaller part in this drama. As we have seen, she occupies only a second place in the title of the drama:

"With the Death of faire Marriam."

She is introduced to us as loving Herod, she forgives him for killing her kinsmen, preferring him to them:

"My dearest Lord, doe not mistake my temper.
My Grand-father, and Father, when they fell,
However Nature taught mine eyes to weepe,
Yet in my love to you I buried them;
They were rich Jewels once, but set by you.

They have nor price, nor lustre; 'tis mine eye
That pitties them, my heart doth honour you."
When she learns of Herod's secret order to kill her,
her love for Herod ceases:

. "this hath made
Wounds in my heart, through which his love and
name,
Is fled from me for ever!"
There is a certain quiet dignity in her cold reception
of Herod on his return.

. "Cruell Sir:
Y'ave dealt unjustly with me, and prophan'd
A Temple held you sacred."

She is hopeless rather than scornful against the
evidence of her accusers.

"*Her*: How answer you this Treason? *Mar*: Silently
Her: That's a confession. *Mar*: Why, as good be dumbe,
As speake to eares are glewd up; or a faith
That's arm'd against beleev'ing: but (great Sir)
If either of these open, then beleev't,
Was never wrong'd a greater innocence."

The same restraint is seen in her reply to her mother's accusations of her:

. "*Mar*: Madam, stay;
Can your true goodnesse think me culpable?
Q. Alex: Is it not prov'd apparant?
Mar: Then be dumbe
Be dumbe for ever Mariam; if you thinke
I can be guilty, who is innocent?
Madam, you are my Mother; O call up
Your worst imaginations, all the scapes
Both of mine Infancee, Childhood or ripe yeares,
And if the smallest shadow in them all
Betoken such an error, curse me still."

Her death, reported by Pheroas, shews the same calm dignity:

. "then falls downe
Upon her humble knees; which as they bent,
You might behold humility retire
Downe to her heart; and left within her eyes
Nothing but sweetnesse flaming: whilst upon
And round about her, Majestie did hang,
And cloath her as a garment:"

Though she dies in the second Act, her influence lasts to the end of the play (cp. Julius Caesar). We have already seen this in the pages on Herod.

Sampson and Markham have altered the Marriam of Josephus. In Josephus she is haughty and quarrelsome, and is to some extent the cause of her own downfall. Here she has no share in her cruel fate: she falls a prey to the schemes of Salumith and Antipater, and to Herod's jealousy.

SALUMITH begins plotting against Marriam because Antipater makes her suspect that her husband Joseph loves Marriam, and is unfaithful to her. As Salumith and Antipater watch Joseph whispering to Marriam, Antipater provokes her jealousy: —

"Ant.: Are they not kissing Madam?

Sal.: Yes; may poyson flow betweene them."

She begins to plot against the young Princes, because Antipater has made her afraid of them: —

"Yet Madam still your state is slippery;

Believe it while these Princes doe survive,

And dreame how you accus'd the Mother-Queene,

They still will practise 'gainst you."

Salumith, too, can play the hypocrite, she pretends a defence of the young Princes: —

. „Sacred Sir,
Let me begge for my Nephewes: you have said
You tooke delight to heare me; heare me now.”

For her cruel plotting, poetic justice is meted out. She dies in prison, and her unhappy condition in the afterworld is suggested by the stage-direction: —

“Enter Salumith [as a Ghost] betweene two Furies,
waving a Torch.”

The Salumith of the drama is virtually the Salome of Josephus. But her motive for acting against Marriam has been altered. In Josephus Marriam's contempt of her enrages her, here it is jealousy.

PHEROAS is merely a tool in the hands of Antipater and Salumith. He has learnt the lesson, which he has to say, well, and says it.

Later he is seized with repentance for his unjust accusation of Marriam.

“O, what a Journey hath that man to Heaven,
Whose Conscience is opprest with injury;”
and again: —

“See where proud Herod and pale Envy sits;
Poore Marriam standing at the Barre of death,
And her Accuser, I, falsly opposing her.”

After his confession to Alexandra he becomes calm: —

. “peace dwels here;
And quiet Slumber sits upon mine eyes:
I have no Racks nor Batteries now within,
As earst I had when I was troubled:
My life hath runne its Circle, and's come round;
Mount Soule to Heaven; sinke sins unto the
ground.” Dies.

With regard to Pheroas all that Markham and

Sampson have taken from Josephus is (1) that he quarrels with Herod. (2) that Antipater gives him poison to keep, which is intended for Herod. The Pheroas of the drama, as a man of weak will seduced by Antipater and Salumith, and later seized by remorse, is practically an original creation.

ALEXANDRA is not a very convincing figure. When her flight is discovered she is bold in spite of her danger. Again, on the return of Herod, Alexandra reproaches him with audacity, and shews no fear. When Herod says that the death of Aristobulus is an accident Alexandra replies

“Of accident? Of plotted Massacre;
Murder beyond example; but there’s left
A Hell to reckon with.”

But within a few minutes, when she sees Herod’s wrath against Marriam she turns cowardly, and becomes unnatural enough to turn against her own daughter. But she dies boldly, and before drinking the poison which Herod gives her, she exclaims: —

. “heere’s a health
To all that honor Vertue; let suffice
Death doth oretake, but it doth not surprize.”

Alexandra is taken from Josephus, except that her death is invented.

JOSEPH has little share in the action. He is an honest man, who falls unjustly. The cruel plans of Herod and Antipater, which he overhears, fill him with horror, and his pity of Marriam causes him to reveal them. Here Sampson and Markham have departed from Josephus, and the Joseph of Sampson and Markham is like the Soemus of E. C.

The two young PRINCES are depicted as brave and little more. In the drama they die absolutely innocent. They are scarcely distinguished from one

another, except that Sampson and Markham follow Josephus in making Alexander chiefly accused.

TRYPHON as a humourous figure is individualised. He is represented as having a passion for Salumith. He is the only comical figure who uses verse, as a lover should. His exaggerated protestations are not without comic effect: —

“Tooth-pick, deare Tooth-pick; Eare-pick, both
of you

Have beene her sweet companions; with the one
I’ve seene her picke her white Teeth; with the
other

Wriggle so finely worme-like in her Eare;
That I have wisht, with envy (pardon me),
I had beene made of your condition.”

The other characters play subordinate rôles.

Characteristics of the Drama.

The drama is an interesting example of the Romantic type. No Unities of Time and Place are observed. There is little exposition, the action soon begins and advances to the end of the drama. The general plan of the drama is: —

Act I. Exposition, Antipater forms his plans for seizing the Crown, and begins to put them into execution.

Acts II. III. The plans in progress of operation.

Act IV. Discovery of Antipater as a villain.

Act V. Antipater’s punishment.

Just as Shakespeare in *Pericles* uses Gower as a Chorus, so Markham and Sampson use Josephus. But Gower in *Pericles* has really two offices. He is a Chorus reporting action, which for certain reasons cannot be represented, and also an Interpreter of the Dumb Shows. In *Pericles* Gower appears eight times.

in our drama Josephus appears twice and each time interprets a Dumb Show.

In the section dealing with Antipater the likeness between Antipater and the Richard III of Shakespeare has been pointed out. That Markham was acquainted with Shakespeare's works we can see from his play "The Dumb Knight" (Old English Plays, Dodsley - Hazlitt Vol. X p. p. 158 9), where some lines from Venus and Adonis are quoted.

The uses which Sampson and Markham make of Dumb Show are interesting. We have four of them. Sometimes these Dumb Shows are used so that the amount of subject matter may not make the play too long. One Dumb Show, for example, represents the visit of Antipater to Augustus, who confirms his succession to the throne, and his recall by Niraleus. But there is another use. After a monologue by Antipater in which he expresses his ambitious schemes, a Dumb Show enters:

"Musique: and, Enter Egystus and Clitemnestra dancing a Curranto, which is broken off by the sound of Trumpets: then, enter Agamemnon, and divers Noblemen in Triumph: Egystus whispers with Clitemnestra, and delivers her a sleeveless shirt, then slips aside: Clitemnestra imbraces Agamemnon, he dismisses his Traine: shee offers him the shirt, he offers to put it on and being intangled, Egystus and she kills him; then departs, leaving at Antipaters feete two Serowles of paper."

This Dumb Show and that on page 41 suggest to Antipater, who is alone on the stage, a course of action. Sampson and Markham seem to use Dumb Show here as a concrete representation of temptation.

In the drama all is action, the young Princes are strangled on the stage. Pheroas, Alexandra, Achi-

the curiosity of the spectator: what is whispered generally has importance for the action of the drama and comes out later. A further stage effect is the opening of the coffins on the stage, and surprising the audience by revealing Alexandra and Aristobulus.

• Comic scenes occur six times in the drama, and always in connection with the workmen, or with Achitophel and Disease. An example is (p. 43):

Sal: Thou shalt informe his Maiesty: his Sons hired thee, when his Highnes should approach to view the buildings, by seeming chance to throw some stone upon him, which might crush him to pieces. Do this and thou shalt gaine by't.

Lym: A halter, or some worse thing: for (Madam) the least stone that is imployd about the Temple, is 20 Cubits broad, and 8 thicke, and that's able to break a man's necke without a halter.

Sal: No matter.

Lym: Nay, and it be no matter for breaking a neck (though it be an ill loyut to set) He venter a swearing for't".

and later (p. 48), Lime and Handsaw tell their garbled tale:

"Herod. Is not this true?

Lym. Han: Most true (my Lord) we will both bee *forsworne unto it."*

In another scene (pp. 66 7) Herod is accusing Achitophel and Disease of their share in the plot to poison him:

"Her: And Sirrah, you had finger in this worke too.

Dis: No truly my Lord. I durst not dip my finger in your dish,

After great men is always good manners."

The other comic scenes are similar. It will be seen therefore that the comic element consits of fitting

repartee, a misuse of words, and impudence. The comic element never consists of rough horseplay such as is found in earlier dramas, e. g. Marlowe's *Dr. Faustus*.

The humourous character Tryphon, has already been discussed.

Ghosts are introduced at the end of the drama. These are the ghosts of all the people murdered in the course of the drama. As in *Hamlet* and *Macbeth* the Ghosts are seen only by those with whom they are concerned, viz. Herod and Antipater, although others are present.

The least convincing part of the action is in the last Act. Antipater is waiting for Animis who is to bring back definite news with regard to the report of Herod's death. He is naturally excited, but in spite of this sits down to sleep till the return of Animis. Sampson and Markham are driven to this since Herod and Augustus are required to enter and make preparations for the death of Antipater, without his being aware of it.

Style.

From the many quotations that have been given, it will be seen that Markham and Sampson make a very free use of blank verse. Sometimes the verse is too free, as in one speech by Antipater quoted under "Metre". In some passages the verse is fine, e. g. (p. 20.):

"Drownd in a shallow murmure where the stones
Chid the faint water for not covering them."
and (p. 72):

. "if these Honours,
These titular glories, great Augustus gave me;
If these offend my Sovereigne, cut them off;

Raze them from off my head: and let me be
 Anything, but Herods scorne; no misery
 Can worke upon me halfe that troubled grieve,
 As does one frowne from those thy glorious eyes,
 Let not those white hairs now be staine'd with blood,
 Blood of thine own begetting;"

and finally (p. 7)

. "O my Love,
 This unto thee I speake, whose tender heart
 I know hath bitter thoughts, when it records
 Thy Fathers and thy Grand-fathers mishaps:
 Tis true, I caus'd them dye; but (gentle Sweete)
 Necessity, thy safetie, mine, nay all the Lands,
 Were my most just assistants; and the act
 Was noble, how ere blam'd of Cruelty."

Sampson and Markham can sometimes write a blank verse which is noble, sustained, and dignified. They have some power in expressing pathos. But the number of such passages is small. There are, on the other hand, many weak passages, e. g. (pp. 15. 16) Antipater expresses his conviction that he is destined to become a king: —

"When I complaine to Eccho but head-aking; it
 cries a king:
 When I in mirth, am musique making; it sounds
 a king:

Each sight, when I am waking; presents a king
 When I my rest am taking; I see a king."

The next passage (p. 41) gives us Antipater in his determination to remove all obstacles to the throne:
 "Thus sing we several Descant on one plain-song.
 Kill;

Foure parts in one, the Meane excluded quite:
 The Base sings deepely, Kill: the Counter-tenor, Kill:
 The Tenor Kill, Kill: the Treble Kill, Kill, Kill."

In another passage (p. 41) we have mere bluster.

“Cloze fountains, rivers dry: pluck up the roots
bowes perish;

Banish the Sunne, the Moone and Starre doe vanish:

And, were it to obscure the world, and spoyle

Both Man and Beast, Nature, and everything:

Yet would I doo't: and why? I must, and will be king.”

Sometimes Sampson and Markham lack taste.

e. g. (p. 25)

. . . “I could

Make you runne dog-like backe, and from the ground
Licke up the filth you utterd.”

Some passages are senseless. e. g. (p. 69)

“The people like so many Demi-Kings,

Himselfe, the great Vice-gerent ore them all.”

The allusions are mainly to the mythology of ancient Greece and Rome. Contemporary events are alluded to, as we should expect in a historical tragedy, but no attempt is made at local colour. Herod is a tyrant, but not particularly a tyrant of Jerusalem. The workmen are English workmen of the XVI and XVII centuries, just as we have English workmen in the Athenian workmen of the *Midsummer Night's Dream*.

Metaphors and Similes are fairly numerous. e. g. (p. 5)

. . . , . “should they scape,

You fixe a Ramme to batter downe the life

Both of the King and Kingdome.”

and (p. 15)

“But as an hunger-starved Tyger, betweene two
Heifers,

Here yawnes, there gapes, in doubt where first to
fasten;

So doubt I where to set my pawes.”

Sampson and Markham some times mix the persons, e. g. (p. 71) Antipater says: —

“That, to his sacred person, I may tell

The Injuries Antipater does suffer.”

Some anachronisms occur e. g. (p. 54)

. for one drop

Kils sooner then a Canon.”

and (p. 74)

. “all thy Life

Has beene but sport and Tennis-play.”

A Comparison of E. C.'s Drama with that of Sampson and Markham.

E. C. is chiefly interested in Mariam and Herod, whilst Sampson and Markham are chiefly interested in Herod and Antipater. Roughly E. C.'s drama is a family drama, whilst that of Sampson and Markham is a political one.

The characters in the two dramas are differently conceived. The Mariam of E. C. is partly responsible for her downfall. She has faults. In S. and M. Mariam is faultless and is the victim of intrigue. The Herod of E. C. is cruel, jealous and hasty. S. and M. present a cruel and jealous Herod, but they also present him as a sufferer. He is not all through wilfully cruel — to be cruel is his fate.

In E. C. Antipater has practically no place, he is a young boy and speaks only eight verses. In S. and M. Antipater plays the chief part.

There is a slight point of likeness in the Pheas of the two dramas. In both he is a tool of the schemers, but in S. and M. his character is much more developed, and the scene of his repentance is finely imagined. Both dramas agree again in ennobling the man who tells Mariam of Herod's secret

order for her death. (E. C.'s Soemus and S. and M.'s Joseph.)

The Alexandra of both dramas is the same only in so far as she is the Alexandra of Josephus. With regard to Salumith, S. and M. have given a new motive i. e. jealousy. The Salumith of S. and M. and the Salome of E. C. are alike only in so far as they are the Salome of Josephus.

Both dramas agree in presenting a lover or a wife for Pheroas. In this case E. C.'s Graphina is practically an original creation, whilst the Adda of S. and M. is the wife of Pheroas found in Josephus, with some additions.

The construction of the dramas has already been given.

We see therefore that E. C.'s drama has contributed nothing to the drama of S. and M. Resemblances in the dramas, since they are slight, may be due to accident. It is not necessary to assume that S. and M. knew E. C.'s drama when they wrote theirs.

Conclusion.

It has already been shewn that E. C.'s drama has contributed nothing to Massinger's Duke of Milan. From the short notice of the Duke of Milan it is evident that the drama of Sampson and Markham has also had no influence. Before the dramas of E. C. and Sampson and Markham were published, the character of Herod (from the Mysteries) was fixed in the popular imagination. (cp. Hamlet III. 2. 16. "it outhers Herod: pray you, avoid it.") Massinger wanted to create a new Herod, and avoided a title which would make this difficult. Massinger is the only writer who was likely to use E. C. and S. and

•

M. His drama was published in 1623. The English theatres were closed from 1642 to 1660. The next English drama dealing with Herod was written after 1660. By this time the dramas of E. C. and S. and M. may well have been forgotten. The dramas by Boyle, Fenton, and Stephen Phillips shew no influence of E. C. and S. and M.

In Boyle's "Herod the Great", 1694 (Siegert op. cit. p. 52 ff.) the situation turns upon Antipater's love for Mariamne. In this drama Salome hates Mariamne because she looks on her as a rival for the throne, during Herod's imprisonment in Rhodes by Caesar. Herod, suspecting Antipater and Mariamne, murders Mariamne — a duel takes place between Antipater and Herod, in which they kill one another.

In Fenton's "Mariamne" 1723 (Grack op. cit. p. 42 ff.), Mariamne is estranged from Herod because Herod insists on sending her son as a hostage to Rome. Mariamne learns of the secret order for her death later, and this increases the estrangement. After Mariamne's death, Herod dies of grief.

Stephen Phillips' Mariamne (1901) loses her love for Herod, mainly owing to the drowning of Aristobulus. The secret order for her death is of secondary importance. After Mariamne's death, Herod goes mad. (Grack op. cit. p. 102 ff.)

We see therefore that the dramas of E. C. and of Sampson and Markham have had no influence on the later English dramas dealing with the same story.

Books referred to.

- Brandl: Quellen des weltlichen Dramas in England vor Shakespeare. Strassburg 1898.
- Carew: The Tragedy of Mariam, The Faire Queene of Jewry. London 1613.
- Chambers: Cyclopædia of English Literature. Vol: I. Dictionary of National Biography. Vols: III. IX. L.
- Dodsley-Hazlitt: Old English Plays. Vols: II. III. X. London 1875.
- Dryden: Of Dramatic Poesy. ed: Low.
- Hardy: Le Théâtre d'Alexandre Hardy. Erster Neudruck von Stengel. Marburg 1884.
- Fischer: Zur Kunstentwicklung der Englischen Tragödie von ihren ersten Anfängen bis Shakespeare. Strassburg 1893.
- Flavius Josephus: Jüdischer Krieg, übersetzt von Ph. Kohout. Linz 1901.
- Flavius Josephus: Jüdische Altertümer, übersetzt von Clementz. Halle 1900.
- Gayley: Representative English Comedies to Shakespeare. London 1903.
- Landau: Die Dramen von Herodes und Mariamne, Zeitschrift für vergleichende Literaturgeschichte. ed: Koch. N. F. Bd. VIII. IX. Weimar 1895/6.
- Markham and Sampson: The true Tragedy of Herod and Antipater: With the Death of faire Marriam. London 1622.
- Marlowe: Dr. Faustus. ed: Ward. Oxford 1901.
- Shakespeare: Works.
- Sidney: Apology for Poetrie.
- Siegert: Roger Boyle, Earl of Orrery. Wien und Leipzig 1906.
- Spenser: Complete works. ed: Morris. Globe.
- Ward: A History of English Dramatic Literature. 1899.
- Williams: Specimens of the Elizabethan Drama. Oxford 1905.
-

Lebenslauf.

Ich, Arthur Cyril Dunstan, bin am 17. Januar 1878 in Liskeard in der Grafschaft Cornwall in England als Sohn von John Dunstan und seiner Ehefrau Mary Dunstan geb. Sowden geboren, und gehöre der anglikanischen Konfession an. Von 1888 bis 1896 besuchte ich die Grammar School zu Stamford, von 1899 bis 1902 das King's College zu London. Im Oktober 1904 wurde ich an der Albertus-Universität zu Königsberg immatrikuliert, und habe mich daselbst während sieben Semestern dem Studium des Englischen, des Deutschen und der Philosophie gewidmet. Ich besuchte die Vorlesungen der Herrn Professoren:

*Baumgart, Kaluza, Meissner, Meumann, Schade †,
Uhl*

und habe in vier Semestern an den Uebungen des Englischen Seminars teilgenommen. Seit Oktober 1905 bekleide ich das Amt eines Lektors der englischen Sprache an der hiesigen Albertus-Universität. Die mündliche Doktorprüfung bestand ich am 29. Juli 1908.

Zu ganz besonderem Dank bin ich Herrn Professor Kaluza verpflichtet, der mir die Anregung zu vorliegender Arbeit gegeben und mir jederzeit ratend und helfend zur Seite gestanden hat.
